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SOLILOQUY:
OR,
ADVICE
TO AN
AUTHOR.

A. A. Cooper Esq. of Shaft.

Nec TE quæsiveris extra.
Perf. Sat. I.



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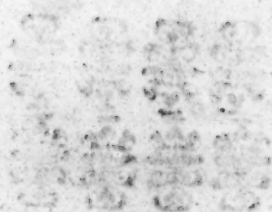
OR

ADVICE

TO AN



—The T. de la Harpe
1811. Dec. 12



LONDON: Printed for John Johnson
1811. Dec. 12

(iii)
THE
PRINTER
TO THE
READER.

TWOU'D be in vain for me
to protest to You, that it is
I, my self (the true and
lawful Printer of these Papers) who,
by these Presents, address You, in my
own proper Sense and Words. You
will neither believe I write what I write,
or think what I think. For 'tis the
Misfortune of Us Printers ; that ha-
ving so freely accommodated our Au-
thors with our Name and Person, we

have neither left us for our private Use, nor are suppos'd to have any Speech, or Utterance of our own. You may therefore be assur'd, as well as You possibly can be, upon my Testimony, that the following Piece, with which I present You, is only a Preliminary Discourse to a more Elaborate Treatise: and that if this Taste I have given You, of the Genius of my Author, be found pleasing; I shall further oblige You, and my self, by publishing the intire Work, in a very short Time.

ADVICE, &c.

PART I.

SECTION I.

I HAVE often thought how ill-natur'd a *Maxim* it was, which, on many occasions, I have heard from People of good Understanding, "That, as to what related to private Conduct, No one was ever the better for ADVICE." But upon further Examination, I have resolv'd with my self, that the *Maxim* might be admitted without any violent prejudice to Mankind. For in the manner that *Advice* was generally given, there was no reason, I thought, to wonder it shou'd be so ill receiv'd. Something there was which strange-

Part I. ly inverted the Case, and made *the Giver* to be the only Gainer. For by what I cou'd observe in many Occurrences of our Lives, That which we call'd *giving Advice*, was properly, taking an occasion to shew our own Wisdom, at another's expence. On the other side, to be instructed, or *to receive Advice* on the terms usually prescrib'd to us, was little better than tamely to afford another the Occasion of raising himself a Character from our Defects.

In reality, however able or willing a Man may be *to advise*, 'tis no easy matter to make *ADVICE* a *free Gift*. For to make a Gift *free*, there must be nothing in it which takes from Another, to add to Our self. In all other respects, *to give*, and *to dispense*, is Generosity, and Good-will: but *to bestow Wisdom*, is to gain a Mastery which can't so easily be allow'd us. Men willingly learn whatever else is taught 'em. They can bear a *Master* in Mathematicks, in Musick, or in any other Science; but not in *Understanding* and *Good Sense*. 'Tis the hardest thing imaginable for an *AUTHOR* not to appear assuming in this respect. For all *Authors* at large are, in a manner, profess'd *Masters of Understanding* to the Age. And for this reason, in early days, *Poets* were look'd upon as authentick
Sages,

Sages, for dictating Rules of Life, and teaching Manners and good Sense. How they may have lost their Pretension, I can't say. 'Tis their peculiar Happiness and Advantage, not to be oblig'd to lay their Claim openly. And if whilst they profess only to please, they secretly advise, and give Instruction; they may now perhaps, as well as formerly, be esteem'd, with justice, the best and most honourable among Authors.

Mean while, if dictating and prescribing be of so dangerous a nature, in other Authors; what must his Case be, who dictates to Authors themselves?

To this I answer, that my Pretension is not so much to give Advice, as to consider of the Way and Manner of advising. My Science, if it be any, is no better than that of a Language-Master, or a Logician. For I have taken it strongly into my head, that there is a certain Knack or Legerdmain in Argument, by which we may safely proceed to the dangerous part of advising, and make sure of the good fortune to have our Advice accepted, if it be any thing worth.

My Proposal is to consider of this Affair, as a Case of SPACIOUS. 'Tis Practice, we all know, that makes a Hand. "But who, on this occasion, will be practis'd

Part I. *“Who will willingly be the first to try our Hand, and afford us the requisite Experience?”* Here lies the Difficulty. For supposing we had Hospitals for this sort of *Surgery*, and that there were always in readiness certain meek *Patients* that wou’d bear any Incisions, and be prob’d or tented at our pleasure; the advantage no doubt wou’d be considerable in this way of Practice. Some Insight must needs be acquir’d. In time a *Hand* too might be gain’d; but in all likelihood a *very rough one*: which wou’d by no means serve the purpose of this latter *Surgery*. For here, a *Tenderness of Hand* is principally requisite. No Surgeon will be call’d, but who has Feeling and Compassion. And where to find a Subject in which the Operator is likely to preserve the highest *Tenderness*, and yet act with the greatest *Resolution* and *Baldness*, is certainly a matter of no slight Consideration.

I am sensible there is in all considerable Projects, at first appearance, a certain air of chimerical Fancy and Conceit, which is apt to render the Projectors somewhat liable to Ridicule. I wou’d therefore prepare my Reader against this Prejudice, by assuring him, that in the *Operation* propos’d, there is nothing which can justly excite his Laughter; or if there be, the Laugh perhaps may turn

turn against him, by his own Consent, and Sect. I.
with his own Concurrence: Which is a *Specimen* of that very Art or Science we are about to illustrate.

Accordingly, if it be objected against the above-mention'd *Practice*, and Art of *Surgery*, "That we can no where find such a *meek Patient*, with whom we can in reality *make bold*, and for whom nevertheless we are sure to preserve the greatest *Tenderness and Regard*." I assert the contrary; and say, for instance, *That we have each of us OUR SELVES to practise on.*

"Mere Quibble! (you'll say:) For who can thus multiply himself into two Persons, and be his own Subject? Who can properly laugh at himself, or find in his heart to be either merry or severe on such an occasion?" Go to the Poets, and they will present you with many Instances. Nothing is more common with them, than this sort of SOLILOQUY. A Person of profound Parts, or perhaps of ordinary Capacity, happens, on some occasion, to commit a Fault. He is concern'd for it. He comes alone upon the Stage; looks about him, to see if any body be near; then takes himself to task, without sparing himself in the least. You wou'd wonder to hear how home he pushes matters, and how

thorowly

Part I. *thorowly* he carries on the Business of *Self-Diffaction*. By virtue of this *Sociology* he becomes two distinct *Persons*. He is *Pupil* and *Preceptor*. He teaches, and he learns. And for my own part, had I nothing else to plead in behalf of the *Morals* of our modern *Dramatick Poets*, I shou'd defend 'em still against their *Accusers* for the sake of this very *Practice*, which they have taken care to keep up in its full force. For whether or no the *Practice* be *natural*, in respect of common *Custom* and *Usage*; I take upon me to assert, that it is an honest and laudable *Practice*; and that if already it be not *natural* to us, we ought, at least, to make it so.

“Are we to go therefore to the Stage for “*Edification*? Must we learn our *Catechism* from the *Poets*? And, like the “*Players*, speak *aloud*, what we debate at “any time with our selves alone?” Not absolutely so perhaps. Tho' where the harm would be, of spending some *Discourse*, and bestowing a little *Breath* and clear *Voice* purely upon our selves, I can't see. We might peradventure be less noisy and more profitable in *Company*, if at convenient times we discharg'd some of our articulate *Sound*, and spoke to our selves *viva voce* when alone. For *Com-*
pany

pany is an extreme Provocative to Fancy; *Señ. 1.*
and is apt, like a hot Bed, to make our
Imaginations sprout too fast. But by this
anticipating Remedy of SOLILOQUY, we
may effectually provide against the Incon-
venience.

We have an account in History of a cer-
tain Nation, who seem to have been ex-
tremely apprehensive of the Effects of this
Frothiness or Ventosity in Speech, and
were accordingly resolv'd to provide tho-
rowly against the Evil. They carry'd this
Remedy of ours so far, that it was not on-
ly their Custom, but their Religion and
Law, to speak, laugh, use Action, gesticu-
late, and do all in the same manner when
alone, as when they were in Company. If
you had stoll upon 'em unawares at any
time, when they had been by themselves,
you might have found 'em in high Dis-
pute, arguing with themselves, reproving,
counselling, haranguing themselves, and in
the most florid manner accosting their own
Persons. In all likelihood they had been
once a People remarkably fluent in Expres-
sion, much pester'd with Orators and
Preachers, and mightily subject to that
Disease which has been since call'd the *Le-
prosy of Eloquence*; till some sage Legisla-
tor arose amongst 'em, who when he

Part I. cou'd not oppose the Torrent of Words, and stop the Flux of Speech, found means to give a vent to the loquacious Humour, and broke the force of the Distemper by eluding it.

Our present Manners, I must own, are not so well calculated for this Method of SOLILOQUY, as to suffer it to become a national Practice. 'Tis but a small Portion of this *Regimen*; which I wou'd willingly borrow, and apply to private use; especially in the case of *Authors*. I am sensible how fatal it might prove to many honourable Persons, shou'd they acquire such a Habit as this, or offer to practise such an Art, within reach of any mortal Ear. For 'tis well known, we are not all of us like that *Roman*, who wish'd for Windows to his Breast, that all might be as conspicuous there as in his House, which for that very reason he had built as open as was possible. I wou'd therefore advise our *Probatiorer*, upon his first Exercise, to retire into some thick Wood, or take the point of some high Hill; where besides the Advantage of looking about him for Security, he wou'd find the Air perhaps more rarefy'd, and suitable to that Perspiration which is requir'd, especially in the Case of a *Poetical Genius*.

Scriptorum chorus omnis amat nemus, & fugit Urbes.

'Tis remarkable in all great Wits, that they have own'd this Practice of ours, and generally describ'd themselves as a People liable to sufficient Ridicule, for their great Loquacity by themselves, and their profound Taciturnity in Company. Not only the *Poet* and *Philosopher*, but the *Orator* himself was wont to have recourse to our Method. And the Prince of this latter Tribe may be prov'd to have been a great Frequenter of the Woods and River-Banks; where he consum'd abundance of his Breath, suffer'd his Fancy to evaporate, and reduc'd the vehemence both of his Spirit and Voice. If other Authors find nothing that invites 'em to these *Recesses*, 'tis because their Genius is not of Force enough: Or tho it be; their Character, they may imagine, will hardly bear 'em out. For to be surpriz'd in the odd Actions, Gestures, or Tones, which are proper to such *Asaeticks*, I must own wou'd be but an ill Adventure for a Man of the World. But with Poets and Philosophers 'tis a known Case, *Aut insanit Homo, aut versus facit.*—— Composing and Raving must necessarily, we see, bear

Part I. bear a resemblance. And for those Composers who deal in Systems, and airy Speculations, they have generally pass'd for a sort of *Prose-Poets*. Their secret Practice and Habit has been as frequently noted:

*Murmura cum secum & rabiosa silentia
rodunt*

Both these sorts are happily indulg'd in this Method of Evacuation. They are thought to act naturally, and in their proper way, when they assume these odd Manners. But of other Authors 'tis expected they shou'd be better bred. They are oblig'd to preserve a more conversible Habit; which is no small Misfortune to 'em. For if their Meditation and Refvery be obstructed by the fear of a nonconforming Mena in Conversation, they may happen to be so much the worse *Authors* for being *finer Gentlemen*. Their Fervency of Imagination may possibly be as strong as either the Philosopher's or the Poet's. But being deny'd an equal Benefit of Discharge, and withheld from the wholesome manner of Relief in private; 'tis no wonder if they appear with too much Froth and Scum in publick.

'Tis

'Tis observable, that the Writers of Sect. 1. MEMOIRS and ESSAYS are chiefly subject to this frothy Distemper. Nor can it be doubted that this is the true Reason why these Gentlemen entertain the World so lavishly with what relates to *themselves*. For having had no opportunity of privately conversing with themselves, or exercising their own *Genius*, so as to make Acquaintance with it, or prove its Strength; they fall to work in a wrong place, and exhibit on the Stage of the World that *Practice*, which they shou'd have kept to themselves; if they design'd that either they, or the World, shou'd be the better for their Moralitys. Who indeed can endure to hear an *Empirick* talk of his own Constitution, how he governs and manages it, what Diet agrees best with it, and what his Practice is with himself? The Proverb, no doubt, is very just, *Physician cure thy self*. Yet methinks one shou'd have but an ill time, to be present at these bodily Operations. Nor is the Reader in truth any better entertain'd, when he is oblig'd to assist at the experimental Discussions of his practising Author, who all the while is in reality doing no better, than taking his *Physick* in publick,

For

Part I.

For this reason I hold it very indecent for any one to publish his *Meditations, occasional Reflections, solitary Thoughts,* or other such Exercises, as come under the notion of this *self-discoursing Practice*. And the modestest Title I can conceive for such Works as these, wou'd be that of a certain Author, who call'd them his *Cruditys*. 'Tis the Unhappiness of those Wits, who conceive suddenly, but without being able to go out their full time, that after many Miscarriages and Abortions, they can bring nothing well-shapen or perfect into the World. They are not however the less fond of their Offspring, which they in a manner beget in Publick. For so publick-spirited they are, that they can never afford themselves the least time to think in private, for their own particular Benefit and Use. For this reason, tho they are often retir'd, they are never *by themselves*. The World is ever of the Party. They have their *Author-Character* in view, and are always considering how this or that Thought wou'd serve to compleat some Set of *Contemplations*, or furnish out the Common-Place-Book, from whence these treasur'd Riches are to flow in Plenty on the necessitous World. But if our Candidates for Authorship happen to be of the sanctify'd kind;

kind; 'tis not to be imagin'd how much farther still their Charity extends. So exceeding great is their Indulgence and Tenderness for Mankind, that they are unwilling the least Sample of their devout Exercise shou'd be lost. Tho there are already so many Formularys and Rituals appointed for this Species of *Soliloquy*; they can allow nothing to lie conceal'd which passes in this religious Commerce and way of Dialogue between Them and their Soul.

These may be term'd a sort of *Pseudo-Asceticks*, who can have no real Converse either with themselves, or with Heaven; whilst they look thus asquint upon the World, and carry *Titles* and *Editions* along with 'em in their Meditations. And altho the Books of this sort, by a common Idiom, are call'd *good Books*; the Authors, for certain, are but a sorry Race: For religious *Cruditys* are undoubtedly the worst of any. A *Saint-Author* of all Men least values Politeness. He scorns to confine that Spirit, in which he writes, to Rules of Criticism and profane Learning. Nor is he inclin'd in any respect to play the Critick on himself, or regulate his Stile or Language by the Standard of good Company and People of the better sort. He is above the Consideration of that which

Sect. 1.



is
 275b

Part I. in a narrow sense we call *Manners*. Nor is he apt to examine any other Faults than those which he calls *Sins*: Tho a Sinner against good Breeding, and the Laws of Decency, will no more be look'd on as a good *Author*, than a Sinner against Grammar, good Argument, or good Sense. And if *Moderation* and *Temper* are not of the Party with a Writer; let his Cause be ever so good, I doubt whether he will be able to recommend it with great Advantage to the World.

On this account, I wou'd principally recommend our Exercise of *Self-Converse*, to all such Persons as are addicted to write after the manner of *bply Advisers*; especially if they lie under an indispensable Necessity of being *Talkers* or *Haranguers* in the same kind. For to discharge frequently and vehemently in publick, is a great hindrance to the way of *private Exercise*; which consists chiefly in *Controul*. But where, instead of *Controul*, Debate or Argument, the chief Exercise of the Wit consists in uncontrollable Harangues and Reasonings, which must neither be question'd nor contradicted; there is great danger, lest the Party, thro this habit, shou'd suffer much by Crudities, Indigestions, Choler, Bile, and particularly by a certain *Tumor* or *Flatulency*, which renders

ders him of all men the least able to apply the wholeſom *Regimen* of Self-Practice. *Sect. 1*
'Tis no wonder if ſuch quaint Practitioners grow to an enormous Size of Abſurdity, whiſt they continue in the reverse of that Practice, by which alone we correct the Redundancy of Humours, and chaſten the Exuberance of Conceit and Fancy.

A great Inſtance of the want of this Sovereign Remedy may be drawn from our common *great Talkers*, who engroſs the greateſt part of the Converſations of the World, and are the forwardeſt to ſpeak in publick Aſſemblys. Many of theſe have a ſprightly Genius, attended with a mighty Heat and Ebullition of Fancy. But 'tis a certain Obſervation in our Science, that they who are great Talkers *in Company*, have never been any Talkers *by themſelves*, nor us'd to theſe private Diſcuſſions of our home *Regimen*. For which Reaſon their Froth abounds; nor can they diſcharge any thing without ſome mixture of it. But when they carry their Attempts beyond ordinary Diſcourſe, and wou'd riſe to the Capacity of *Authors*, the Caſe grows far worſe with 'em. Their *Page* can carry none of the Advantages of their *Perſon*. They can no way bring into Paper thoſe Airs they give themſelves in Diſcourſe.
The

Part I. The Turns of Voice and Action with which they help out many a lame Thought and incoherent Sentence, must here be laid aside; and the Speech taken to pieces, compar'd together, and examin'd, from head to foot. So that unless the Party has been us'd to play the Critick thorowly upon himself, he will hardly be found proof against the Criticisms of others. His Thoughts can never appear very correct; unless they have been us'd to sound Correction by themselves, and been well form'd and disciplin'd before they are brought into the Field. 'Tis the hardest thing in the world to be a good Thinker, without being a strong Self-Examiner, and thorow-pac'd Dialogist, in this solitary way.

SECT. II.

BUT to bring our Case a little closer still to *Morals*. I might perhaps very justifiably take occasion here to enter into a spacious Field of Learning, to shew the Antiquity of that Opinion, "That we have each of us a *Demon, Genius, Angel, or Guardian-Spirit*, to whom we were strictly join'd, and committed, from our earliest Dawn of Reason, or Moment of our "Birth."

“Birth.” This Opinion, were it literally Sect. 2.
 true, might be highly serviceable, no doubt, 
 towards the Establishment of our System
 and Doctrine. For it wou'd infallibly be
 prov'd a kind of Sacrilege or Impiety to
 slight the Company of so Divine a *Guest*,
 and in a manner banish him our Breast, by
 refusing to enter with him into those secret
 Conferences by which alone he cou'd be in-
 abl'd to become our *Adviser* and *Guide*. But
 I shou'd esteem it unfair to proceed upon such
 an Hypothesis as this; when all that the
 wise Antients ever meant by this *Demon-*
Companion, I conceive to have been no more
 than enigmatically to declare, that we had
 each of us a Patient in *our self*; that we
 were properly our own Subjects of Practice,
 and that we then became due Practitio-
 ners, when by virtue of an intimate
Recess we cou'd discover a certain *Duplicity*
 of Soul, and divide our selves into *two*
Partys. One of these, as they suppos'd,
 wou'd immediately approve himself a vene-
 rable *Sage*; and with an air of Authority
 erect himself our Counsellor and Governor;
 whilst the other Party, who had nothing in
 him but what was *servile*, wou'd be con-
 tented to follow and obey.

According therefore as this *Recess* was
 deep and intimate, and the *Dual Number*

Part I. practically form'd in Us, we were suppos'd to advance in Morals and true Wisdom. This, they thought, was the only way of *composing* Matters in our Breast, and establishing that Subordinacy, which alone cou'd make Us agree with our selves, and be of a piece *within*. They esteem'd this a more religious Work, than any Prayers, or other Duty in the Temple. And this they advis'd Us to carry thither, as the best Offering that cou'd be made:

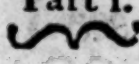
*Compositum Jus, fasque animi, sanctosque
Recessus
Mentis.* —

This was, among the Antients, that celebrated *Delphick* Inscription, RECOGNIZE YOUR SELF: Which was as much as to say, *Divide your self*, or *Be Two*. For if the Division were rightly made, all *within* wou'd, of course, they thought, be rightly understood, and prudently manag'd. Such Confidence they had in this Home *Dialect* of SOLILOQUY. For it was look'd upon to be the peculiar of Philosophers and wise Men, to be able *to hold themselves in Talk*. And it was their Boast on this account, "That they were never less *alone*, than "when *by themselves*." A Knave, they thought,

thought, cou'd never be *by himself*. Not that his Conscience was always sure of giving him Disturbance; but he had not, they suppos'd, so much Interest with himself, as to exert this generous Faculty, and raise himself a *Companion*; who being fairly admitted into Partnership, wou'd quickly mend his Partner, and settle his Affairs on a right foot.

One wou'd think, there was nothing easier with us, than to know our own Minds, and understand what our main Scope was; what we plainly drove at, and what we propos'd to our selves, as our *End*, in every Occurrence of our Lives. But our Thoughts have generally such an obscure implicit Language, that 'tis the hardest thing in the world to make 'em speak out distinctly. For this reason, the right Method is to give 'em Voice and Accent. And this, in our default, is what the *Moralists* or *Philosophers* endeavour to do, to our hand; when they hold us out a kind of *vocal* Looking-Glass, draw Sound out of our Breast, and help us to personate our selves, in the plainest manner.

*Illa sibi introrsum, & sub Lingua immurmurat: ô si
Ebullit Patruj præclarum funus! —*

Part I.  A certain Air of Pleasantry and Humour, which prevails now-a-days in the World, gives a Son the assurance to tell a Father, he has liv'd too long: And a Husband the privilege of talking of his *Second* Wife before his *First*. But let the airy Gentleman, whoever he be, that makes thus bold with others, retire awhile out of Company; and he scarce dares tell himself his Wishes. Much less can he endure to carry on his Thought, as he necessarily must, if he enters once thorowly into *Himself*, and proceeds by *Interrogatorys* to form the Home-Acquaintance and Familiarity requir'd. For thus, after some struggle, we may suppose him to accost himself. " Tell me
 " now, my honest Heart! Am I really *ho-*
 " *nest*, and of some worth? or do I only
 " make a fair shew, and am *intrinsically* no
 " better than a *Rascal*? As good a Friend,
 " a Country-man, or a Relation, as I ap-
 " pear outwardly to the World, or as I
 " wou'd willingly perhaps think my self to
 " be; shou'd I not in reality be glad they
 " were all hang'd, or broke their Necks,
 " who stood between Me and the least
 " portion of an Estate? Why not?
 " since 'tis *my Interest*. Shou'd I not be
 " glad therefore to help this matter for-
 " wards, and promote *my Interest*, if it lay
 " — fairly

" fairly in my Power? No doubt; so Sect. 2.
 " I were but sure not to be punish'd for
 " it. And what reason has the greatest
 " Rogue in nature for not doing thus?
 " The same reason, and no other. Am
 " not I then the same as he is? The
 " same: an arrant Villain; tho perhaps
 " more a Coward, and not so perfect
 " in my kind. If *Interest* therefore
 " points me out this Road; whither
 " wou'd *Humanity* and *Compassion* lead me?
 " Quite contrary. Why therefore do
 " I cherish such Weaknesses? Why do I
 " sympathize with others? Why please
 " my self in the Conceit of *Worth* and
 " *Honour*? a *Character*, a *Memory*, an *Issue*,
 " or a *Name*? What is *the World* to me,
 " when I am out of it? Why do I thus
 " bely my own *Interest*, and by keeping
 " my self *half-Knave*, approve my self a
 " *thorow Fool*?"

This is a Language we can by no means
 endure to hold with our selves; whatever
 Raillery we may use with others. We may
 defend Villany, or cry up Folly, before the
 World: But to appear Fools, Mad-men, or
 Varlets, to our selves; and prove it to our
 own Faces, that we are really such, is in-
 supportable. For such Reverence has every
 one for himself, when he comes clearly to

Part I. appear before his close Companion, that he had rather profess the vilest things of himself in open Company, than hear his Character privately from his own Mouth. So that we may readily from hence conclude, That the chief Interest of *Ambition*, *Avarice*, *Corruption*, and every sly insinuating *Vice*, is to prevent this Interview and Familiarity of Discourse which is consequent upon close Retirement and inward Recess. 'Tis the grand Artifice of *Villany* and *Leudness*, as well as of *Superstition*, *Bigotry*, and *Credulity*, to put us upon Terms of greater Distance and Formality with our selves, and evade our proving Method of SOLILOQUY. And for this reason, how specious soever may be the Instruction and Doctrine of *Formalists*; their very Manner it self is a sufficient *Blind*, or *Remora*, in the way of *Honesty* and good Sense.

I am sensible, that shou'd my Reader be peradventure a *Lover*, after the more profound and solemn way of Love, he wou'd be apt to conclude, that he was no Stranger to our propos'd Method of Practice; being conscious to himself of having often made vigorous Excursions into those solitary Regions above mention'd; where *Soliloquy* is upheld with most Advantage. He may chance to remember how he has many times
address

address the Woods and Rocks in audible Sect. 2.
articulate Sounds, and seemingly expostulated with himself in such a manner as if he had really form'd the requisite *Distinction*, and had the Power to entertain himself in due form. But it is very apparent, that notwithstanding all were true which we have here suppos'd, it can no way reach the Case before us. For a passionate Lover, whatever Solitude he may affect, can never be truly *by himself*. His Case is like the *Author's* who has begun his Courtship to the Publick, and is embark'd in an Intrigue which sufficiently amuses, and takes him out of himself. Whatever he meditates alone, is interrupted still by the imagin'd Presence of the Mistress he pursues. Not a Thought, not an Expression, not a Sigh, that is purely for Himself. All is appropriated, and all devoutly tender'd to the Object of his Passion. In so much that there is nothing ever so trivial or accidental of this kind, that he is not desirous shou'd be witness'd by the Party, whose Grace and Favour he solicits.

'Tis the same Reason which keeps the imaginary Saint, or *Mystick*, from being capable of this Entertainment. Instead of looking narrowly into his own Nature and Mind, that he may be no longer a Mystery

Part I. to himself, he is taken up with the Contemplation of other mysterious Natures, which he can never explain or comprehend. He has the Specters of his Zeal before his Eyes; and is as familiar with his Modes, Essences, Personages, and Exhibitions of DEITY, as the *Conjurer* with his different Forms, Species, and Orders of GENII or DEMONS. So that we make no doubt to assert that not so much as a recluse Religionist, a Votary, or *Hermit*, was ever truly *by himself*. And thus since neither *Lover*, *Author*, *Mystick*, or *Conjurer* (who are the only Claimants) can truly or justly be intitl'd to a Share in this Self-entertainment; it remains that the only Person intitul'd, is the *Man of Sense*, the *Sage*, or *Philosopher*. However, since of all other Characters we are generally the most inclin'd to favour that of a *Lover*, it may not, we hope, be impertinent, on this occasion, to recite the Story of an Amour.

A VIRTUOUS young Prince of a Heroick Soul, capable of Love and Friendship, made War upon a Tyrant, who was in every respect his Reverse. 'Twas the Happiness of our Prince to be as great a Conqueror by his Clemency and Bounty, as by his Arms and military Virtue. Already he had won
over

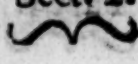
over to his Party several Potentates and Sect. 2.
Princes, who before had been subject to the Tyrant. Among those that adher'd still to the Enemy, there was a Prince, who having all the advantage of Person and Merit, had lately been made happy in the Possession and mutual Love of the most beautiful Princess in the world. It happen'd that the Occasions of the War call'd the new-marry'd Prince to a distance from his belov'd Princess. He left her secure, as he thought, in a strong Castle, far within the Country. But in his absence the place was taken by surprize, and the Princess brought a Captive to the Quarters of our heroick Prince.

There was in the Camp a young Nobleman, Favourite of the Prince; one who had been bred up with him from his Youth, and who was still treated by him with perfect Familiarity. Him he immediately sent for, and with strict Injunctions committed the captive Princess to his charge; resolving she shou'd be treated with that Respect which was due to her high Rank and Merit. 'Twas the same young Lord, who had discover'd her disguis'd among the Prisoners, and learnt her Story; the particulars of which he now related to the Prince. He spoke in extasy on this occasion; telling the Prince

Part I. Prince how beautiful she appear'd, even in the midst of Sorrow ; and tho disguis'd under the meanest Habit, yet how distinguishable, by her Air and Manner, from every other Beauty of her Sex. But what appear'd wonderful to him, was that the Prince all this while discover'd not the least Intention of seeing her, or satisfying that Curiosity, which seem'd so natural on such an occasion. He press'd him ; but in vain. " Not see her, Sir ! said he, when she is so " handsom ! —

" For that very reason, reply'd the " Prince, I wou'd the rather decline the " Interview. For shou'd I, upon the bare " report of her Beauty, be so charm'd as " to make the first Visit at this urgent time " of Business ; I may upon sight, with better reason, be induc'd perhaps to visit her, " when I am more at leisure : and so again and again ; till at last I may have no " leisure left for my Affairs."

" Wou'd you persuade me then, said " the young Nobleman (smiling) that a " fair Face can have such Power as to force " *the Will* it self, and constrain a Man in " any respect to act contrary to what he " thinks becoming him ? Are we to hearken " to the Poets in what they tell us of that " Incendiary Love, and his irresistible " Flames ?

“ Flames? A real Flame, we see, burns Sect. 2.
“ all alike. But that imaginary one of 
“ Beauty hurts only those who are con-
“ senting. It affects no otherwise, than as
“ we our selves are pleas'd to allow it. In
“ many Cases we absolutely command it :
“ as where Relation and Consanguinity are
“ in the nearest degree. Authority and
“ Law, we see, can master it. But 'twou'd
“ be vain as well as unjust, for any Law to
“ intermeddle or prescribe, were not the
“ Case voluntary, and our *Will* intirely
“ free.”

“ How comes it then, reply'd the Prince,
“ that if we are thus Masters of our Choice,
“ and free at first to love where we ap-
“ prove, we cannot afterwards as well
“ cease to love when we see cause? This
“ latter *Liberty* you will hardly defend.
“ For I doubt not, but you have heard of
“ many, who tho they were us'd to
“ set the highest value upon *Liberty* be-
“ fore they lov'd, yet afterwards were *ne-*
“ cessitated to serve in the most abject man-
“ ner : finding themselves constrain'd and
“ bound by a stronger Chain than any of
“ Iron, or Adamant.”

“ Such Wretches, reply'd the Youth, I
“ have often heard complain; who, if you
“ will believe 'em, are wretched indeed,

†

“ with-

Part I. “ without Means or Power to help them-
 “ selves. You may hear ’em in the same
 “ manner complain grievously of Life it
 “ self. But tho there are Doors enow to
 “ go out of Life, they find it best to keep
 “ still where they are. They are the same
 “ Pretenders, who thro this Plea of *irre-*
 “ *sistible Necessity* make bold with what is
 “ another’s, and attempt unlawful Beds.
 “ But the Law makes bold with them in its
 “ turn, as with other Invaders of Proper-
 “ ty. Neither is it your Custom, Sir, to
 “ pardon such Offences. So that Beauty it
 “ self, you must allow, is innocent and
 “ harmless, and can compel no one to do
 “ any thing amiss. The Debauch’d compel
 “ themselves, and unjustly charge their
 “ Guilt on LOVE. They who are honest,
 “ and just, can admire and love whatever
 “ is beautiful; without offering at any thing
 “ beyond what is allow’d. How then is it
 “ possible, Sir, that one of your Virtue
 “ shou’d be in pain on any such account, or
 “ fear such a Temptation? You see, Sir,
 “ I am sound and whole, after having be-
 “ held the Princess. I have convers’d with
 “ her; I have admir’d her in the highest
 “ degree : Yet am *myself* still, and in my
 “ Duty; and shall be ever in the same man-
 “ ner at your command.”

“ ’Tis

“ ’Tis well, (reply’d the Prince) keep Sect. 2.
 “ your self so. Be the same Man : and look
 “ well to your *Charge*, as it becomes you.
 “ For it may so happen in the present pos-
 “ ture of the War, that this Fair Prize
 “ may stand us in good stead.”

With this the young Nobleman departed to execute his Commission : and immediately took such care of the captive Princess and her Household, that she seem’d as perfectly obey’d, and had every thing that belong’d to her in as great Splendor now, as in her Principality, and in the height of Fortune. He found her in every respect deserving, and saw in her a Generosity of Soul which was beyond her other Charms. His Study to oblige her, and soften her Distress, made her in return desirous to express a Gratitude ; which he easily perceiv’d. She shew’d on every occasion a real Concern for his Interest ; and when he happen’d to fall ill, she took such care of him her self and by her Servants, that he seem’d to owe his Recovery to her Friendship.

From these Beginnings, insensibly, and by natural degrees (as may easily be conceiv’d) the Youth fell desperately in Love. At first he offer’d not to make the least mention of his Passion to the Princess. For he scarce dar’d tell it *to himself*. But afterwards

↓

Part I. wards he grew bolder. She receiv'd his Declaration with an unaffected Trouble and Concern, spoke to him as a Friend, to dissuade him as much as possible from such an extravagant Attempt. But when he talk'd to her of *Force*, she sent away immediately one of her faithful Domesticks to the Prince, to implore his Protection. The Prince receiv'd the Message with the Appearance of more than ordinary Concern: sent instantly for one of his first Ministers; and bid him go with that Domestick to the young Nobleman, and let him know, "That Force was not to be offer'd to such a Lady; Persuasion he might use, if he thought fit."

The Minister, who was no Friend to the young Nobleman, fail'd not to aggravate the Message, inveigh'd publicly against him on this occasion, and to his Face reproach'd him as a Traitor and Dishonourer of his Prince and Nation: with all that cou'd be said against him, as guilty of the highest Sacrilege, Perfidiousness, and Breach of Trust. So that in reality, the Youth look'd upon his Case as desperate, fell into the deepest Melancholy, and prepar'd himself for that Fate, which he thought he well deserv'd.

In this Condition the Prince sent to speak Sect. 2.
with him alone : and when he saw him in the
utmost Confusion, “ I find, *said he*, my
“ Friend, I am now become dreadful to
“ you indeed ; since you can neither see
“ me without Shame, nor imagine me to
“ be without Resentment. But away with
“ all those Thoughts from this time for-
“ wards. I know how much you have
“ suffer’d on this occasion. I know the
“ Power of Love, and am no otherwise
“ safe my self, than by keeping out of the
“ way of *Beauty*. ’Twas I who was in
“ fault ; ’twas I who match’d you with
“ that unequal Adversary, and gave you
“ that impracticable Task and hard Ad-
“ venture, which no one yet was ever
“ strong enough to accomplish.”

“ In this, Sir, reply’d the Youth, as in
“ all else, you express that Goodness which
“ is so natural to you. You have Com-
“ passion, and can allow for human Frailty ;
“ but the rest of Mankind will never cease
“ to upbraid me. Nor shall I ever be for-
“ given, were I able ever to forgive my
“ self. I am reproach’d by my nearest
“ Friends. I must be odious to all Man-
“ kind, wherever I am known. The least
“ Punishment I can think due to me, is
“ Banishment for ever from your Presence.”

“ Think

Part I.

“ Think not of such a thing *for ever*,
 “ said the Prince, but trust me ; if you re-
 “ tire only *for a while*, I shall so order it,
 “ that you shall soon return again with the
 “ Applause, even of those who are now
 “ your Enemys, when they find what a
 “ considerable Service you shall have ren-
 “ der’d both to them and me.”

Such a Hint as this was sufficient to re-
 vive the Spirits of our despairing Youth.
 He was transported to think, that his
 Misfortunes cou’d be turn’d any way to the
 Advantage of his Prince : he enter’d with
 Joy into the Scheme the Prince had laid for
 him, and was now eager to depart, and
 execute what was appointed him.

“ Can
 “ you then, said the Prince, resolve to
 “ quit the charming Princess ?”

“ O Sir ! reply’d the Youth, ‘ well am I
 “ now satisfy’d that I have in reality with-
 “ in me *two distinct separate Souls*. This
 “ Lesson of Philosophy I have learn’d from
 “ that villanous Sophister LOVE. For
 “ ’tis impossible to believe, that having one
 “ and the same Soul, it shou’d be at once
 “ both Good and Bad, passionate for Vir-
 “ tue and Vice, desirous of Contrarys,
 “ No. There must of necessity be *Two* :
 “ and when *the Good* prevails, ’tis then that
 “ we act handsomly ; when *the Ill*, then
 “ basely

“ basely and villanously. Such was my *Sect. 2.*
 “ Case. For of late *the Ill* Soul was whol-
 “ ly Master. But now *the Good* prevails,
 “ by your assistance; and I am plainly a new
 “ Creature, with quite another *Apprehen-*
 “ sion, another *Reason*, another *WILL*.”

THUS it may appear how far a *Lover* by his own natural Strength may reach the chief Principle of Philosophy, and understand our Doctrine of *Two Persons* in one individual *Self*. Not that our Courtier, we suppose, was able, of himself, to form this *Distinction* justly and according to Art. For cou'd he have done so; he wou'd have been able to cure himself, without the assistance of his Prince. However he was wise enough to see in the Issue, that his *Independency* and *Freedom* were *mere Glosses*, and *Resolution* a *Nose of Wax*. For let *WILL* be ever so free, *Humour* and *Fancy*, we see, govern it. And these, as free as we suppose 'em, are often chang'd, we know not how, without asking our consent, or giving us any account. If *Opinion* be that which governs, and makes the change; 'tis it self as liable to be govern'd, and vary'd in its turn. And by what I can observe of the World, *Fancy* and *Opinion* stand pretty much upon the same bottom. So that if there be no certain

Part I. Inspector or Auditor establish'd within us, to take account of these Opinions and Fancys in due Form, and minutely to animadvert upon their several Growths and Habits, we are as little like to continue a Day, a Week, or a Year, in the same *Will*, as a Tree, during a Summer, in the same *Shape*, without the Gardner's assistance, and the vigorous application of the Shears and Pruning-knife.

As cruel a Court as *the Inquisition* appears; there must, it seems, be full as formidable a one, erected in our selves; if we wou'd pretend to that Uniformity of Opinion which is necessary to hold us to *one Will*, and keep us in the same Mind, from one day to another. Philosophy, at this rate, will be thought perhaps little better than Persecution. And a *Supreme Judg* in matters of Inclination and Appetite, must needs go exceedingly against the Heart. Every pretty Fancy is disturb'd by it: Every Pleasure interrupted by it. The Course of good Humour will hardly allow it: And the Pleasantry of Wit almost absolutely rejects it. It appears besides, like a kind of Pedantry, to be thus magisterial with our selves; thus strict over our Imaginations, and with all the airs of a real Pedagogue to be solicitously taken up in the four Care and Tutorage of so many boyish Fancys, unlucky

lucky Appetites and Desires, which are Sect. 2.
perpetually playing truant, and need Cor-
rection.

We hope however, that by our Method of Practice, and the help of the grand *Arcanum*, which we have profess'd to reveal, this *Regimen* or *Discipline of the Fancies* may not in the end prove so severe or mortifying as is imagin'd. We hope also that our *Patient* (for such we naturally suppose our *Reader*) will consider duly with himself, that what he endures in this Operation is for no inconsiderable End: since 'tis to gain him a *Will*, and insure him a *certain Resolution*; by which he shall know where to find himself; be sure of his own Meaning and Design; and as to all his Desires, Opinions and Inclinations, be warranted *one and the same Person* to day as yesterday, and to morrow as to day.

This, perhaps, will be thought a Miracle by one who well considers the Nature of Mankind, and the Growth, Variation, and Inflection of *Appetite* and *Humour*. For APPETITE, which is elder Brother to REASON, being the Lad of stronger Growth, is sure to draw all to his own side. And *Will* is but at best, a Foot-Ball or Top between these Youngsters, who prove very unfortunately match'd; till the youngest,
D 2 in-

Part I. instead of now and then a Kick or Lash bestowed to little purpose, forsakes the Ball or Top it self, and begins to lay about his elder Brother. 'Tis then that the Scene changes. For the elder, like an arrant Coward, upon this treatment, presently grows civil, and affords the younger as fair Play afterwards as he can desire.

And here it is that our Sovereign Remedy and *Gymnastick* Method of SOLILOQUY takes its Rise: when by a certain powerful Figure of inward Rhetorick, the Mind *apostrophizes* its own FANCYS, raises 'em in their proper *Shapes* and *Personages*, and addresses 'em familiarly, without the least Ceremony or Respect. By this means it will soon happen that Two form'd *Partys* will erect themselves *within*. For the Imaginations or Fancys being thus roundly treated, are forc'd to declare themselves, and take Party. Those on the side of the elder Brother APPETITE, are strangely subtle and insinuating. They have always the Faculty to speak by Nods and Winks. By this means they conceal half their meaning, and like modern Politicians pass for deeply wise, and adorn themselves with the finest Pretexts and most specious Glosses imaginable; till being confronted with their Fellows of a plainer Language and Expression, they

they are forc'd to quit their mysterious Sect. 2.
Manner, and discover themselves mere *Sophisters* and *Impostors*, who have not the least
to do with the Party of *REASON* and *good*
Sense.

Accordingly we might now proceed to exhibit distinctly, and in due method, the Form and Manner of this *Probation*, or *Exercise*, as it regards all Men in general. But the Case of *Authors*, in particular, being, as we apprehend, the most urgent; we shall apply our Rule in the first place to these Gentlemen, whom it so highly imports to know themselves, and understand the natural *Strength* and *Powers*, as well as the *Weaknesses* of a human Mind. For without this Understanding, the *Historian's* Judgment will be very defective; the *Politician's* Views very narrow, and chimerical; and the *Poet's* Brain, however stock'd with Fiction, will be but poorly furnish'd; as in the sequel we shall make appear. He who deals in *Characters*, must of necessity know his own; or he will know nothing. And he who wou'd give the World a profitable Entertainment of this sort, shou'd be sure to profit, first, by himself. For in this sense, *Wisdom* as well as *Charity* may be honestly said to begin at home. There is no way of estimating *Manners*, or apprizing the dif-

Part I. ferent *Humours, Fancys, Passions* and *Apprehensions* of others, without first taking an Inventory of the same kind of Goods within our selves, and surveying our domestick Fund. A little of this *Home-Practice* will serve to make great Discoverys.

*Tecum habita, & noris quam sit tibi curta
supellex.*

SECT. III.

WHOEVER has been an Observer of *Action* and *Grace* in human Bodys, must of necessity have discover'd the great difference in this respect between such Persons as have been taught by Nature only, and such as by Reflection, and the help of Art, have learnt to form those Motions which on experience are found the easiest and most natural. Of the former kind are either those good *Rusticks*, who have been bred remote from the form'd Societys of Men; or those plain *Artizans*, or People of lower Rank, who living in Citys and Places of resort, have been necessitated however to follow mean Employments, and wanted the

the Opportunity and Means to form themselves after the better Models. There are some Persons indeed so happily form'd by Nature her self, that with the greatest simplicity or rudeness of Education, they have still something of a natural Grace and Comeliness in their Action: And there are others of a better Education, who by a wrong Aim and injudicious affectation of Grace, are of all People the farthest remov'd from it. 'Tis undeniable however, that the Perfection of Grace and Comeliness in Action and Behaviour, can be found only among the People of a liberal Education. And even among the graceful of this kind, those still are found the gracefullest, who early in their Youth have learnt their Exercises, and form'd their Motions under the best Masters.

Now such as these *Masters* and their Lessons are to a *fine Gentleman*, such are *Philosophers*, and *Philosophy*, to an *Author*. The Case is the same in the *fashionable*, and in the *literate World*. In the former of these 'tis remark'd, that by the help of Company and the force of Example merely, a decent Carriage is acquir'd, with such apt Motions and such a Freedom of Limbs, as on all ordinary occasions may enable the Party to demean himself like a Gentleman. But

Part I. when upon further occasion, Trial is made in an extraordinary way; when Exercises of the genteeler kind are to be perform'd in publick, 'twill easily appear who of the Pretenders have known Rudiments and had Masters in private; and who on the other side have contented themselves with bare Imitation, and learnt only casually and by rote. The Parallel is easily made on the side of Writers. They have at least as much need of learning the several Motions, Counterpoises and Ballances of the Mind and Passions, as the other Students those of the Body and Limbs.

*Scribendi recte, sapere est & principium
& fons.*

Rem tibi SOCRATICÆ poterunt offendere

CHARTER.

The Gallants no doubt may pen a Letter to his Mistress, as the Courtier may a Compliment to the Admister, or the Minister to the Favourite above him, without going such vast Depths into Learning or Philosophy. But for these privileg'd Gentlemen, tho they set Fashions and prescribe Rules in other Cases, they are no Controulers in the Commonwealth of Letters. Nor are they presum'd to write to the Age, or for remote

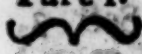
mote Posterity. Their Works are not of a *Secd 3.*
 nature to intitle 'em to hold the Rank of *Authors*, or be stil'd *Writers* by way of Excellence in the kind. Shou'd their Ambition lead 'em into such a Field, they wou'd be oblig'd to come otherwise equip'd. They who enter the publick Lists, must come duly train'd, and exercis'd, like well appointed Cavaliers, expert in Arms, and well instructed in the Use of their Weapon, and Management of their Steed. For to be well accoutr'd, and well mounted, is not sufficient. The Horse alone can never make the *Horseman*: nor Limbs the *Wrestler* or the *Dancer*. No more can a Genius alone make a *Poet*; or good Parts a *Writer*, in any considerable kind. The Skill and Grace of Writing is founded, as our wise Poet tells us, in *Knowledge* and *good Sense*: And not barely in that Knowledge, which is to be learnt from common Authors, or the general Conversation of the World; but from those Rules of Art, which Philosophy alone exhibits.

The Philosophical Writings, to which our Poet in his *Art of Poetry* refers, were in themselves a kind of *Poetry*, like the *Idioms*, or personated Pieces of early times, before *Philosophy* was in vogue, and when as yet *Dramatical Imitation* was scarce form'd, or

Part I. at least, in many Parts, not brought to due Perfection. They were Pieces which, besides their force of Stile, and hidden Numbers, carry'd a sort of *Action* and *Imitation*, the same as the *Epick* and *Dramatick* Kinds. They were either real *Dialogues*, or Recitals of such *personated Discourses*; where the Persons themselves had their Characters preserv'd throughout; their Manners, Humours, and distinct Turns of Temper and Understanding maintain'd, according to the most exact *poetical Truth*. 'Twas not enough that these Pieces treated fundamentally of *Morals*, and in consequence pointed out *real Characters* and *Manners*: They exhibited 'em *alive*, and set the Countenances and Complexions of Men plainly in view. And by this means they not only taught Us to know *Others*; but, what was principal and of highest virtue in 'em, they taught us to know *Our selves*.

The *Philosophical Hero* of these Poems, whose Name they carry'd both in their Body and Front, and whose Genius and Manner they were made to represent, was in himself a *perfect Character*; yet in some respects, so veil'd, and in a Cloud, that to the unattentive Surveyor he seem'd often to be very different from what he really was: and this chiefly by reason of a certain exquisite and refin'd

refin'd Raillery which belong'd to his Manner, and by virtue of which he cou'd treat the highest Subjects, and those of the commonest Capacity both together, and render 'em explanatory of each other. So that in this Genius of writing, there appear'd both *the heroick* and *the simple*, *the tragick* and *the comick Vein*. However, it was so order'd, that notwithstanding the oddness or mysteriousness of the principal Character, the *Under-parts* or *second Characters* shew'd Human Nature more distinctly, and to the Life. We might here, as in a *Looking-Glass*, discover our selves, and see our minutest Features nicely delineated and suited to our own Apprehension and Cognizance. No one who was ever so little a while an Inspector, but must come acquainted with his own Heart. And what was of singular note in these *magical Glasses*; it wou'd happen, that by constant and long Inspection, the Partys accusom'd to the Practice, wou'd acquire a peculiar *speculative Habit*; so as virtually to carry about with 'em a sort of *Pocket-Mirror*, always ready, and in use. In this, there were *Two Faces* which wou'd naturally present themselves to our View: *One* of them, like the commanding Genius, the Leader and Chief above mention'd; the *other* like that rude undisciplin'd and headstrong

Part I.  strong Creature, whom we our selves in our natural Capacity most exactly resembl'd. Whatever we were employ'd in, whatever we set about; if once we had acquir'd the habit of this *Mirroure*; we shou'd, by virtue of the double Reflection, distinguish our selves into two different Partys. And in this *Dramatick* Method, the Work of *Self-Inspection* wou'd proceed with admirable Success.

'Tis no wonder that the primitive Poets were esteem'd such *Sages* in their Times, since it appears, they were such well practis'd *Dialogists*, and accustom'd to this improving Method, before ever Philosophy had adopted it. Their *Mimes* or characteriz'd Discourses were as much relish'd, as their most regular Poems, and were the Occasion perhaps that so many of these latter were form'd in such Perfection. For Poetry itself was defin'd an *Imitation* chiefly of Men and Manners: and was that in an exalted and noble degree, which in a low one we call *Mimickry*. 'Tis in this that the great *Minographer*, the Father and Prince of Poets, excels so highly; his Characters being wrought to a Likeness beyond all that any succeeding Masters were ever able to describe. Nor are his Works, which are so full of Action, any other than an artful Series or Chain of *Dialogues*.

logues, which turn upon *one* remarkable *Catastrophe* or Event. He describes no Qualities or Virtues; censures no Manners; makes no Encomiums, nor gives Characters himself; but brings his Actors still in view. 'Tis they that show themselves. 'Tis they that speak in such a manner as distinguishes 'em in all things from all others, and makes 'em ever like themselves. Their different Compositions and Allays so justly made, and equally carry'd on thro every particle of the Action, give more Instruction than all the Comments or Glosses in the world. The Poet, instead of giving himself those dictating and masterly Airs of Wisdom, makes hardly any Figure at all, and is scarce discoverable in his Poem. This is being truly a *Master*. He paints so as to need no Inscription over his Figures, to tell us what they are, or what he means by 'em. A few Words let fall, on any slight occasion, from any of the Partys he introduces, is sufficient to denote their Manners, and distinct Character. From a Finger or a Toe he can represent to our Thoughts the Frame and Fashion of a whole Body. He wants no other help of Art, to personate his Heroes, and make 'em living. All that *Tragedy* cou'd do after him, was to erect a Stage, and draw his Dialogues and Characters into Scenes; turning, in the same

Part I.  same manner, upon one principal Action or Event, with that regard to Place and Time which was futable to a real Spectacle. Even *Comedy* it self was adjudg'd to this great Master, as being deriv'd from those *Parodys* or Mock-Humours, of which he had given the Specimen in a conceal'd sort of Raillery intermix'd with the Sublime ——— A dangerous Stroke of Art! and which requir'd a masterly Hand, like that of the Philosophical Hero, whose Character was represented in the *Dialogue-Writings* above mention'd.

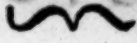
From hence possibly we may form a Notion of that Resemblance, which on so many Occasions was heretofore remark'd between the Prince of Poets, and the Divine Philosopher, who was said to rival him, and who together with his Contemporaries of the same School, writ altogether in that manner of *Dialogue* above describ'd. From hence too we may comprehend perhaps, why the Study of Dialogue was heretofore thought so advantageous to *Writers*, and why this manner of Writing was judg'd so difficult, which at first sight, it must be own'd, appears the easiest of any.

I have formerly wonder'd indeed why a *Manner*, which was so familiarly us'd in Treatises upon most Subjects, with so much
Success

Success among the Antients, thou'd be so Sect. 3.
insipid and of little esteem with us Mo-
derns. But I afterwards perceiv'd, that be-
sides the difficulty of the *Manner* it self, and
that *Mirroure-Faculty*, which we have ob-
serv'd it to carry in respect of *our selves*, it
proves also of necessity a kind of Mirroure
or Looking-Glass to the *Age*. If so; it
thou'd of right (you'l say) be the more
agreeable and entertaining. True: if
the real View of our selves be not per-
haps displeasing to us. But why more
displeasing to Us than to the Antients?

Because perhaps they cou'd with just Rea-
son bear to see their natural Countenances
represented. And why not We the same?
For are we not as handsom, at least in *our*
own Eyes? Perhaps not: as we shall see
when we have consider'd a little further what
the force is of this *Mirroure-Writing*, and how
it differs from that more complaisant modish
way, in which an Author, instead of presen-
ting us with other natural Characters, sets
off his own with utmost Art, and purchases
his Reader's Favour by all imaginable Con-
descensions.

An Author who writes in his own Person,
has the advantage of being *who* or *what* he
pleases. He is no certain Man; nor has any
certain Character: but sutes himself to the
Fancy

 Part I. Fancy of his Reader, whom as the Fashion now is, he constantly caresses and cajoles. All turns upon their two Persons. And as in an Amour, or Commerce of Love-Letters; so here the Author has the Privilege of talking eternally of himself, dressing and sprucing up himself, whilst he is making diligent court, and working upon the Humour of the Party to whom he addresses. This is the *Coquetry* of a modern Author; whose Epistles Dedicatory, Prefaces, and Addresses to the Reader, are so many affected Graces, design'd to draw the Attention from the Subject, towards *Himself*; and make it be generally observ'd, not so much *what he says*, as *what he is*, and what Figure he already makes or hopes to make in the fashionable World. These are the Airs which a neighbouring Nation give themselves, more particularly in what they call their *Memoirs*. Their very Essays on Politicks, their Philosophical and Critical Works, their Comments upon antient and modern Authors, all their Treatises are *Memoirs*. The whole Writing of this Age is become indeed a sort of *Memoire-Writing*. Tho in the real *Memoirs* of the Antients, when they writ at any time of themselves, there was neither the *I* nor *Thou* in the whole Work. So that all this pretty Amour and Inter-
course

course of Caresses between the Author and Reader was thus intirely taken away. Much more is this the Case in DIALOGUE. For here *the Author* is annihilated; and *the Reader* being no way apply'd to, stands for Nobody. The self-interesting Partys both vanish at once. The Scene presents it self, as by chance, and un-design'd. You are not only left to judg coolly, and with indifference, of the Sense deliver'd; but of the Character, Genius, Elocution, and Manner of the Persons who deliver it. These too are mere Strangers, in whose favour you are no way engag'd. Nor is it enough that the Persons introduc'd speak pertinent and good Sense at every turn. It must be seen *from what bottom* they speak; from what *Stock* or *Fund* they draw; and what Kind or Species of Understanding they possess. For the Understanding here must have its Mark, its characteristick Note, by which it may be distinguish'd. It must be *such and such an Understanding*; as when we say, *such on such a Face*: since Nature has characteriz'd Tempers and Minds as peculiarly as Faces. And for an Artist who draws naturally, it is not enough to shew us merely Faces which may be call'd *Men's*: Every Face must be a *certain Man's*.

E

Now

Part I.

Now as a Painter who draws Battels or other Actions of *Christians, Turks, Indians*, or any distinct and peculiar People, must of necessity draw the several Figures of his Piece in their proper and real Proportions, Gestures, Habits, Arms, or at least with as fair Resemblance as possible; so in the same manner that Writer, whoever he be, among us Moderns, who shall venture to bring his Fellow-Moderns into *Dialogue*, must introduce 'em in their proper Manners, Genius, Behaviour and Humour. And this is the *Mirror* or *Looking-Glass* above describ'd.

For instance, a Dialogue, we will suppose, is fram'd, after the manner of our antient Authors. In it, a poor Philosopher, of a mean Figure, accosts one of the powerfulest, wittiest, handsomest, and richest Noblemen of the time, as he is walking leisurly towards the Temple. "You are going
 " then, says he (calling him by his plain
 " Name) to pay your Devotions yonder at
 " the Temple? I am so. But with
 " an Air methinks, as if some Thought
 " perplex'd you. What is there in such
 " a Case that shou'd perplex one? The
 " Thought perhaps of your Petitions, and
 " the Consideration what Vows you had
 " best offer to the Deity. Is that so difficult?
 " Can any one be so foolish as to
 " ask

" ask what is not for his *Good* ? Not, if Sect. 3.
 " he knows what his *Good* is. Who can
 " mistake it, that has common Sense,
 " and knows the difference between Pro-
 " sperity and Adversity ? 'Tis *Prospe-*
 " rity therefore you wou'd pray for.
 " Undoubtedly. For instance, that
 " Absolute Sovereign, who commands all
 " things by virtue of his immense Trea-
 " sures, and governs by his sole Will and
 " Pleasure, him you think *prosperous*, and
 " his State *happy*." —

Whilst I am copying this (for 'tis but a
 borrow'd Sketch from one of those Originals
 before-mention'd) I see a thousand Ridicules
 arising from the Manner, the Circumstances
 and Action it self, compar'd with modern
 Breeding and Civility. — Let us therefore
 mend the Matter, if possible, and introduce
 the same Philosopher, addressing himself in a
 more obsequious manner, to *his Grace, his Ex-*
cellence or *his Honour* ; without failing in the
 least tittle of the Ceremonial. Or let us put
 the Case more favourably still for our *Man of*
Letters. Let us suppose him to be *incognito*,
 without the least appearance of a Charac-
 ter, which in our Age is so little recommen-
 ding. Let his Garb and Action be of the
 more modish sort, in order to introduce
 him better, and gain him Audience. And

Part I. with these Advantages and Precautions, imagine still in what manner he must accost this Pageant of State, if at any time he finds him at leisure, walking in the Fields alone, and without his Equipage. Consider how many Bows, and simpering Faces! how many Preludes, Excuses, Compliments! — Now put *Compliments*, put *Ceremony* into a *Dialogue*, and see what the Effect will be!

This is the plain *Dilemma* against that antient manner of Writing, which we can neither well imitate, nor translate; whatever Pleasure or Profit we may find in reading those Originals. For what shall we do in such a case? What if the Fancy takes us, and we resolve to try the Experiment in modern Subjects? See the Consequence! — If we avoid Ceremony, we are unnatural: if we use it, and appear as we naturally are, as we salute, and meet, and treat one another; we hate the Sight. — What's this but *hating our own Faces*? Is it the *Painter's* Fault? Shou'd he paint falsely, or affectedly; mix Modern with Antient, join Shapes preposterously, and betray his Art? If not; what Medium is there? What remains for him, but to throw away the Pencil? — No more designing after the Life: no more *Mirroure-Writing*, or personal Representation, of any kind whatever.

Thus

Thus *Dialogue* is at an end. The Ant- Sect. 3.
 tients cou'd see their own Faces; but we
 can't. And why this? Why, but be-
 cause we have less Beauty? For so our
 Looking-Glass can inform us. — Ugly In-
 strument! And for this reason to be hated.
 — Our Commerce and manner of Conver-
 sation, which we think the politest in the
 World, is such, it seems, as we our selves
 can't bear to see represented to the Life.
 'Tis the same here, as in our real Portrai-
 tures, particularly those at full Length,
 where the poor Pencil-man is put to a
 thousand shifts, whilst he strives to dress
 us in affected Habits, such as we never
 wore; because shou'd he paint us in those
 we really wear, they wou'd make the Piece
 to be so much more ridiculous, as it was
 more natural, and resembling.

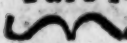
Thus much for *Antiquity*, and those Rules
 of Art, those *Philosophical Sea-Cards* by
 which the adventuring Genius's of the
 times were won't to steer their Courses,
 and govern their impetuous Muse. These
 were the CHARTER of our Master-Poet,
 and these the Pieces of Art, the *Mirroure*s,
 the *Exemplars* ever to be plac'd before our
 Eyes.

—— *Vos Exemplaria Græcæ,
 Nocturna versate manu, versate diurna.*

Part I. And thus Poetry and the *Writer's Art*, as in many respects it resembles the *Statuary's* and the *Painter's*, so in this more particularly, that it has its original *Draughts* and *Models* for Study and Practice: not for Ostentation, to be shown abroad, or copy'd for Publick View. These are the antient *Busts*; the *Trunks* of Statues; the Pieces of *Anatomy*; the masterly rough *Drawings* which are kept within; as the secret Learning, the Mystery, and Fundamental Knowledge of the Art. There is this essential difference however between the Artists of each kind; that they who design merely after *Bodys*, and form the Graces of this sort, can never, with all their Accuracy, or Correctness of Design, be able to reform themselves, or grow a jot more shapely in their Persons. But for those Artists who copy from another Life, who study the Graces and Perfections of Minds, and are real Masters of those Rules which constitute this latter Science, 'tis impossible they shou'd fail of being themselves improv'd, and amended in their *better Part*.

I must confess there is hardly any where to be found a more insipid Race of Mortals, than those whom we Moderns are contented to call *Poets*, for having attain'd the chiming

ming Faculty of a Language, with an injudicious random use of Wit and Fancy. But for the Man, who truly and in a just sense deserves the Name of *Poet*, and who as a real Master or Architect in the kind, can describe both *Men* and *Manners*, and give to an *Action* its just Body and Proportions; he will be found, if I mistake not, a very different Creature. Such a *Poet* is indeed a second *Maker*: a just PROMETHEUS, under Jove. Like that Sovereign Artist or universal Plastick Nature, he forms a *Whole*, coherent and proportion'd in it self, with due Subjection and Subordinacy of constituent Parts. He notes the Boundaries of the Passions, and knows their exact *Tones* and *Measures*; by which he justly represents them, marks the *Sublime* of Sentiments and Actions, and distinguishes the *Beautiful* from the *Deform'd*, the *Amiable* from the *Odious*. The Moral Artist, who can thus imitate the Creator, and is thus knowing in the inward Form and Structure of his Fellow-Creatures, will hardly, I presume, be found unknowing in *Himself*, or at a loss in those Numbers which make the Harmony of a Mind. For *Knavery* is mere *Dissonance* and *Disproportion*. And tho Villains may have strong *Tones* and natural Capacitys of Action; 'tis impossible that true

Part I. *Judgment* and *Ingenuity* shou'd reside, where
 *Harmony* and *Honesty* have no being.

But having enter'd thus seriously into the Concerns of *Authors*, and shewn their chief Foundation and Strength, their preparatory Discipline, and qualifying Method of *Self-Examination*; 'tis fit, e'er we disclose this *Mystery* any further, we shou'd consider of the Advantages or Disadvantages our *Authors* may possibly meet with, *from abroad*: and how far their *Genius* may be depress'd or rais'd by any external Causes, arising from the Humour or Judgment of the *World*.

Whatever it be that influences in this respect, must proceed either from the *GRANDEES* and *Men in Power*, the *CRITICKS* and *Men of Art*, or the *PEOPLE* themselves, *the common Audience*, and *mere Vulgar*. We shall begin therefore with the *Grandeess*, and pretended Masters of the *World*: taking the *Liberty*, in favour of *Authors*, to bestow some *Advice* also on these high Persons; if possibly they are dispos'd to receive it in such a familiar way as this.

PART



PART II.

SECT. I.

AS usual as it is with Mankind to act absolutely by Will and Pleasure, without regard to Counsel, or the rigid Method of Rule and Precept; it must be acknowledg'd nevertheless, that the good and laudable Custom of *asking Advice*, is still upheld, and kept in fashion, as a matter of fair Repute, and honourable Appearance: Infomuch that even Monarchs, and absolute Princes themselves, disdain not, we see, to make profession of the Practice.

'Tis, I presume, on this account, that the Royal Persons are pleas'd, on publick Occasions, to make use of the noted Stile of *WE* and *Us*. Not that they are suppos'd to have any *Converse with Themselves*, as being endow'd with the Privilege of becoming *Plural*, and enlarging their Capacity,
in

Part II. in the manner above describ'd. Single and absolute Persons in Government, I'm sensible, can hardly be consider'd as any other than *single* and *absolute* in Morals. They have no *Inmate*-Controuler to cavil with 'em, or dispute their Pleasure. Nor have they, from any Practice *abroad*, been able at any time to learn the way of being free and familiar with themselves, *at home*. INCLINATION and WILL have as little Check in one place as another. The World, which serves as a Tutor to Persons of an inferior rank, is submissive to such as these; who from their earliest days are us'd to see even their *Instructors* bend before 'em, and hear every thing applauded which they themselves perform.

For fear therefore, lest their Humour merely, or the Caprice of some Favourite shou'd be presum'd to influence 'em, when they come to years of princely Discretion, and are advanc'd to the Helm of Government; it has been esteem'd a necessary Decency to summon certain *Advisers by Profession*, to assist as Attendants to the *single Person*, and be join'd with him in his written Edicts, Proclamations, Letters-Patents, and other Instruments of Regal Power. For this use *Privy-Counsellors* have been erected; who being Persons of considerable

Figure

Figure and wise Aspect, cannot be suppos'd Sect. 1.
to stand as Statues or mere Cyphers in the
Government, and leave the Royal Acts erroneously and falsely describ'd to us, in the Plural Number; when at the bottom a *single Will* or *Fancy* was the sole Spring and Motive.

Foreign Princes indeed have most of 'em that unhappy Prerogative of acting *unadvisedly* and *wilfully* in their national Affairs: But 'tis known to be far otherwise with the legal and just Princes of our Island. They are surrounded with the best of *Counsellors*, the *LAWs*. They administer Civil Affairs by Legal Officers, who have the Direction of their Publick Will and Conscience; and they annually receive *Advice* and *Aid*, in the most effectual manner, from their good People. To this wise Genius of our Constitution we may be justly said to owe our wisest and best Princes; whose High Birth or Royal Education cou'd not alone be suppos'd to have given 'em that happy Turn: since by experience we find, that those very Princes, from whose wise Conduct the World abroad, as well as We at home, have reap'd the greatest Advantages, were such as had the most controverted Titles; and such as in their youth had stood in the remoter Prospects

Part II. Prospects of regal Power, and liv'd the
 ~~~~~ nearest to a private Life.

Other Princes we have had, who tho difficult perhaps in receiving Counsel, have been eminent in the Practice of applying it to others. They have list'd themselves *Advisers* in form, and by publishing their admonitory Works, have brought themselves into the number of those, whom in this Treatise we have presum'd to criticize. But our Criticism being withal an Apology for *Authors*, and a Defence of the *literate* Tribe; it cannot be thought amiss in us, to join the Royal with the Plebeian Penmen, in this common Cause.

'Twould be a hard Case indeed, shou'd the Princes of our Nation refuse to countenance the industrious Race of *Authors*; since their Royal Ancestors, and Predecessors, have had such Honour deriv'd to 'em from this Profession. 'Tis to this they owe that bright Jewel of their Crown, purchas'd by a warlike Prince; who having assum'd the *Author*, and essay'd his Strength in the *polemick* Writings of the School-Divines, thought it an Honour on this account to retain the Title of DEFENDER OF THE FAITH.

Another Prince, of a more pacifick Nature and fluent Thought, submitting *Arms* and  
 martial

martial Discipline to *the Gown*; and conf- Sect. 1.  
ding in his princely Science and profound Learning, made his Stile and Speech to be the Nerve and Sinew of his Government. He gave us his Works full of wise Exhortation and *Advice* to his Royal Son, as well as of Instruction to his good People; who cou'd not but admire their *Author-Sovereign*, thus studious and contemplative in their behalf. 'Twas then, one might have seen our Nation growing young and docile, with that Simplicity of Heart, which qualify'd 'em to profit like a *Scholar-People* under their Royal *Preceptor*. For with abundant Eloquence he graciously gave Lessons to his Parliament, tutor'd his Ministers, and edify'd the greatest Church-men and Divines themselves; by whose Suffrage he obtain'd the highest Appellations that cou'd be merited by the acutest Wit, and truest Understanding. From hence the *British* Nations were taught to own in common a SOLOMON for their joint-Sovereign, the Founder of their late compleated Union. Nor can it be doubted that the pious Treatise of *Self-Discourse* ascrib'd to the succeeding Monarch, contributed in a great measure to his glorious and never-fading Titles of SAINT, and MARTYR.

However

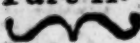


Part II. However it be, I wou'd not willingly  
take upon me to recommend this *Author-Character* to our future Princes. Whatever Crowns or Laurels their renown'd Predecessors may have gather'd in this Field of Honour; I shou'd think that, for the future, the speculative Province might more properly be committed to private Heads. 'Twou'd be a sufficient Encouragement to the Learned World, and a sure Earnest of the Increase and flourishing of Letters in our Nation, if its Sovereigns wou'd be contented to be the Patrons of Wit, and vouchsafe to look graciously on the ingenious Pupils of Art. Or were it the Custom of their Prime-Ministers, to have any such regard; it wou'd of it self be sufficient to change the Face of Affairs. A small degree of Favour wou'd insure the Fortunes of a distress'd and ruinous Tribe, whose forlorn Condition has help'd to draw Disgrace upon *Arts and Sciences*, and kept 'em far off from that Politeness and Beauty, in which they wou'd soon appear, if the aspiring Genius of our Nation were forwarded by the least Care or Culture.

There shou'd not, one wou'd think, be any need of Courtship or Persuasion to engage our *Grandeers* in the Patronage of Arts and Letters. For in our Nation, upon the  
foot

foot Things stand, and as they are likely to Sect. 1.  
continue; 'tis not difficult to foresee that  
Improvements will be made in every Art  
and Science. The MUSES will have their  
Turn; and with or without their MÆCE-  
NAS's will grow in Credit and Esteem; as  
they arrive to greater Perfection, and excel  
in every kind. There will arise such *Spirits*  
as wou'd have credited their Court-Patrons,  
had they found any so wise as to have fought  
'em out betimes, and contributed to their  
rising Greatness.

'Tis scarce a quarter of an Age since such  
a happy Ballance of Power was settled be-  
tween our Prince and People, as has firmly  
secur'd our hitherto precarious Libertys,  
and remov'd from us the Fear of Civil  
Commutations, Wars and Violence, either on  
account of Religion and Worship, the Pro-  
perty of the Subject, or the contending  
Titles of the Crown. But as the greatest  
Advantages of this World are not to be  
bought at easy Prices; we are still at this  
moment expending both our Blood and  
Treasure, to secure to our selves this ines-  
timable Purchase of our *Free Government*  
and *National Constitution*. And as happy as  
we are in this Establishment at home; we  
are still held in a perpetual Alarm by the  
Aspect of Affairs abroad, and by the Ter-  
ror

Part II. ror of that Power, which e'er Mankind had well recover'd the Misery of those barbarous Ages consequent to the *Roman* Yoke, has again threaten'd the World with a Universal Monarchy, and a new Abyss of Ignorance and Superstition.

The BRITISH MUSES, in this Dinn of Arms, may well lie abject and obscure; especially being as yet in their mere Infant-State. They have hitherto scarce arriv'd to any thing of Shapeliness or Person. They lisp as in their Cradles: and their stammering Tongues, which nothing but their Youth and Rawness can excuse, have hitherto spoken in wretched Pun and Quibble. Our *Dramatick* SHAKESPEAR, our FLETCHER, JOHNSON, and our *Epick* MILTON preserve this Stile. And even a latter Race, scarce free of this Infirmary, and aiming at a false *Sublime*, with crouded *Simile*, and *mix'd Metaphor* (the Hobby-Horse, and Rattle of the MUSES) entertain our raw Fancy, and unpractis'd Ear; which has not as yet had leisure to form it self, and become truly *musical*.

But those reverend *Bards*, rude as they were, according to their Time and Age, have provided us however with the richest Oar. To their eternal Honour they have withal been the first of EUROPEANS, who  
since



since the GOTHICK *Model* of Poetry, at- Sect. 1.  
tempted to throw off the horrid Discord  
of jingling Rhyme. They have asserted an-  
cient *Poetick Liberty*, and have happily bro-  
ken the Ice for those who are to follow  
'em; and who treading in their Footsteps,  
may at leisure polish our Language, lead  
our Ear to finer Pleasure, and find out the  
true *Rhythmus*, and harmonious Numbers,  
which alone can satisfy a just Judgment, and  
*Muse-like* Apprehension.

'Tis evident, our natural Genius shines  
above that neighbouring Nation, of whom,  
however, it must be confess'd, that with  
truer Pains and Industry, they have sought  
*Politeness*, and study'd to give the MUSES  
their due Body and Proportion, as well  
as the natural Ornaments of Correctness,  
Chastity and Grace of Stile. From the  
plain Model of the Antients they have  
rais'd a noble *Satyr*. In the *Epick* Kind  
their Attempts have been less successful.  
In the *Dramatick* they have been so happy  
as to raise their Stage to as great Perfec-  
tion, as the Genius of their Nation will  
permit. But the high Spirit of *Tragedy*  
can ill subsist where the *Spirit of Liberty* is  
wanting. The Genius of this Poetry con-  
sists in the lively Representation of the  
Disorders and Misery of *the Great*; to the  
F end

Part II. end that those of *a lower Condition* may be taught the better to content themselves with Privacy, enjoy their safer State, and prize the Equality and Justice of their *Guardian LAWS*. If this be found agreeable to the just *Tragick Model*, which the Antients have deliver'd to us; 'twill easily be conceiv'd how little proportion'd it is to the Capacity or Taste of those, who in a long Series of Degrees, from the lowest Peasant to the high Slave of Royal Blood, are taught to idolize the next in Power above 'em, and think nothing so adorable as that unlimited Greatness, and Tyrannick Power, which is rais'd at *their own* Expence, and exercis'd over *themselves*.

'Tis easy to apprehend the Advantages of our BRITAIN in this particular; and what effect its establish'd Liberty will produce in every thing that relates to *Art*; when *Peace* returns to us on these happy Terms. 'Twas the Fate of ROME to have scarce an intermediate Age, or single Period of Time, between the Rise of Arts and Fall of Liberty. No sooner had that Nation begun to lose the Roughness and Barbarity of their Manners, and learn of GREECE to form their *Heroes*, their *Orators* and *Poets* on a right Model, than by their unjust attempt upon the Liberty of the World, they justly

justly lost their own. With their Liberty Sect. 1.  
they lost not only their Force of Eloquence,  
but even their Stile and Language it self.   
The *Poets* who afterwards arose amongst  
them, were mere unnatural and forc'd  
Plants. Their *Two* most accomplish'd, who  
came last, and clos'd the Scene, were such  
as had seen the Days of Liberty, and felt  
the sad Effects of its Departure. Nor had  
these been brought in play, but by the  
Friendship of the fam'd MÆCENAS, who  
turn'd a Prince naturally cruel and barbarous  
to the Love and Courtship of the MUSES.  
These *Tutoresses* form'd in him a new Na-  
ture. They taught him how to charm  
Mankind. They were more to him than  
his Arms or military Virtue; and, more  
than *Fortune* her self, assisted him in his  
Greatness, and made his usurp'd Dominion  
so enchanting to the World, that it cou'd  
see without regret its Chains of Bondage  
firmly riveted. The corrupting Sweets of  
such a poisonous Government were not  
long-liv'd. The Bitter soon succeeded.  
And, in the issue, the World was forc'd to  
bear with Patience those natural and genuine  
Tyrants, who succeeded to this specious Ma-  
chine of Arbitrary and Universal Power.

And now that I am fall'n unawares into  
such profound Reflections on the Periods of



Part II. Government, and the flourishing and decay of Liberty and Letters ; I can't be contented to consider merely of the Enchantment which wrought so powerfully upon Mankind, when first this Universal Monarchy was establish'd. I must wonder still more, when I consider how after the extinction of this CÆSAREAN and CLAUDIAN Family, and a short interval of Princes rais'd and destroy'd with much Disorder and publick Ruin, the ROMANS shou'd regain their perishing Dominion, and retrieve their sinking State, by an after-Race of wise and able Princes successively adopted, and taken from a private State to rule the Empire of the World. They were Men who not only possess'd the military Virtues, and supported that sort of Discipline in the highest degree ; but as they sought the Interest of the World, they did what was in their Power to restore *Liberty*, and raise again the perishing *Arts*, and decay'd *Virtue* of Mankind. But the Season was now past ! The fatal Form of Government was become too natural : And the World, which had bent under it and was become slavish and dependent, had neither Power nor Will to help it self. The only Deliverance it cou'd expect, was from the merciless hands of the *Barbarians*, and a total Dissolution of that enormous Empire and

and Despotick Power, which the best Hands Sect. 1.  
 cou'd not preserve from being destructive to human Nature. For even *Barbarity* and *Gothicism* were already enter'd into Arts, e'er the Savages had made any Impression on the Empire. All that a fortuitous and almost miraculous Succession of good Princes cou'd avail, towards the Support of Arts and Sciences, was no more than to preserve during their own time those perishing Remains, which for a while with difficulty, subsisted after the Decline of *Liberty*. Not a Statue, not a Medal, not a tolerable Piece of Architecture cou'd shew it self afterwards. Philosophy, Wit and Learning, in which some of those good Princes had themselves been so renown'd, fell with them, and Ignorance and Darkness overspread the World, and fitted it for the *Chaos* and Ruin which ensu'd.

We are now in an Age when LIBERTY is once again in its Ascendant. And we are our selves the happy Nation, who not only enjoy it at home, but by our Greatness and Power give Life and Vigour to it abroad; and are the Head and Chief of the EUROPEAN *League*, founded on this *common Cause*. Nor is it to be fear'd that we shou'd lose this noble Ardour, or faint under the glorious Toil; tho, like antient

Part II. GREECE, we shou'd for successive Ages be contending with a foreign Power, and endeavouring to reduce the Exorbitancy of a *Grand Monarch*. 'Tis with us at present, as with that glorious People in those early Days, when they wanted only repose from Arms to apply themselves to the Improvement of Arts and Studys. We need no ambitious Monarch to be allur'd by hope of Fame or secret views of Power, to give Pensions abroad, as well as at home, and purchase Flattery from every Profession and Science. We have a better Fund within our selves, and shall without such Assistance be able to excel, by our own Virtue and Emulation.

Well it wou'd be indeed, and much to the Honour of our *Nobles* and *Princes*, wou'd they freely help in this Affair; and by a judicious Application of their Bounty, facilitate this happy Birth, of which I have ventur'd to speak in a prophetick Stile. 'Twou'd be of no small advantage to 'em during their Life; and wou'd more than all their other Labours procure 'em an immortal Memory. For they must remember that their Fame is in the hands of *Penmen*: and that the greatest Actions lose their Force, and perish in the custody of unable and mean Writers.

Let



Let a Nation remain ever so rude or barbarous, it must have its *Poets, Rhapsoders, Historiographers, Antiquarys* of some kind or other, whose business it will be to recount its remarkable Transactions, and record the Atchievements of its *Civil and Military* Heroes. And tho *the Military Kind* may happen to be the furthest remov'd from any acquaintance with *Letters*, or the *MUSES*; they are yet, in reality, the most interested in the Cause and Party of these *Remembrancers*. The greatest share of Fame and Admiration falls naturally on the *arm'd* Worthys. The Great *in Council* are second in the *MUSES* Favour. But if worthy Poetick *Genius's* are not found, nor able Penmen rais'd, to rehearse the Lives, and celebrate the high Actions of great Men, they must be traduc'd by such *Recorders* as Chance presents. We have few modern Heroes, who like *XENOPHON* or *CÆSAR* can write their own *Commentarys*. And the raw *Memoire-Writings* and unform'd Pieces of modern Statesmen, full of their interested and private Views, will in another Age be of little service to support their Memory or Name; since already the World begins to sicken with the Kind. 'Tis the learn'd, the able, and disinterested *Historian*, who takes place at last. And when the signal *Poet*,

Part II.  or *Herald of Fame* is once heard, the inferior Trumpets sink in Silence and Oblivion.

But supposing it were possible for the *Hero*, or *Statesman*, to be absolutely unconcern'd for his Memory, or what came after him; yet for the present merely, and during his own time, it must be of Importance to him to stand fair with the Men of Letters and Ingenuity, and to have the Character and Repute of being favourable to their Art. Be the illustrious Person ever so high or awful in his Station; he must have Descriptions made of him, in Verse, and Prose, under feign'd, or real Appellations. If he be omitted in sound *Ode*, or lofty *Epick*; he must be sung at least in *Doggrel* and plain *Ballad*. The People will needs have his *Effigies*; tho they see his Person ever so rarely: And if he refuses to sit to the good Painter, there are others who, to oblige the Publick, will take the Design in hand. We shall take up with what presents; and rather than be without the illustrious Physiognomy of our great Man, shall be contented to see him portraiture'd by the Artist who serves to illustrate Prodigys in *Fairs*, and adorn heroick *Sign-posts*. The ill Paint of this kind cannot, it's true, disgrace his Excellence; whose Privilege it is, in common with the

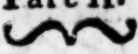
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Royal

Royal Issue, to be rais'd to this degree of Sect. 1.  
 Honour, and to invite the Passenger or Traveller by his signal Representative. 'Tis suppos'd in this Case, that there are better Pictures current of the Hero; and that such as these, are no true or favourable Representations. But in another sort of Limning there is great danger lest the Hand shou'd disgrace the Subject. Vile *Encomiums*, and wretched *Panegyricks* are the worst of *Satyrs*: And when sordid and low Genius's make their Court successfully in one way, the Generous and Able are aptest to revenge it in another.

All things consider'd, as to the Interest of our *Potentates* and *GRANDEES*, they appear to have only this Choice left 'em; either wholly, if possible, to suppress *Letters*; or give a helping hand towards their Support. Wherever the *Author-Practice* and *Liberty of the Pen* has in the least prevail'd, the Governors of the State must be either considerable Gainers, or Sufferers, by its means. So that 'twou'd become them either, by a right *Turkish* Policy, to strike directly at the *Profession*, and overthrow the very *Art* and *Mystery* it self, or with Alacrity to support and incourage it, in the right manner, by a generous and *impartial* regard to Merit. To act narrowly, or by halves;



Part II.  halves; or with Indifference, and Coolness; or fantastically and by Humour merely; will scarce be found to turn to their account. They must do Justice; that Justice may be done them. 'Twill be in vain for our ALEXANDERS to give order that none but a LYSIPPUS shou'd make their Statue, nor any besides an APOLLO shou'd draw their Picture. Insolent Intruders will do themselves the Honour to practise on the Features of these Heroes. And a vile CHÆRILUS, after all, shall with their own Consent perhaps, supply the room of a deserving and noble Artist.

In a Government where *the People* are Sharers in Power, but no Distributers or Dispensers of Rewards, they expect it of their *Princes* and *great Men*, that they shou'd supply the generous Part; and bestow Honour and Advantages on those from whom the Nation it self may receive Honour and Advantage. 'Tis expected that they who are high and eminent in the *State*, shou'd not only provide for its necessary Safety and Subsistence, but omit nothing that may contribute to its Dignity and Honour. The *Arts* and *Sciences* must not be left *Patron-less*. The Publick it self will join with the good Wits, in the resentment of such a Neglect. 'Tis no small advantage, even in an *Absolute* Govern-

*Government*, for a Ministry to have *Wit* on Sect. 1.  
their side, and gain the Men of Merit in  
this kind to be their Friends. And in  
those *States* where ambitious Leaders often  
contend for the Supreme Authority, 'tis no  
small advantage to their ill Cause, when  
they can obtain a Name and Interest with  
the Men of Letters. The good Emperor  
TRAJAN, tho himself no mighty Scholar,  
had his due as well as an AUGUSTUS; and  
was as highly celebrated for his Munificence,  
and just Encouragement of every Art and  
Virtue. And CÆSAR, who cou'd write so  
well himself, and maintain'd his Cause by  
Wit as well as Arms, knew what it was to  
have even a CATULLUS his Enemy; and  
tho lash'd so often in his Lampoons, conti-  
nu'd to forgive and court him. The Traitor  
knew the Importance of this *Mildness*. May  
none who have the same Designs, understand  
so well the Advantages of such a Conduct!  
I wou'd have requir'd but this one Defect in  
CÆSAR's Generosity, to have been secure of  
his never rising to Greatness, or enslaving his  
native Country. Let him but have shewn a  
Ruggedness and Austerity towards free Ge-  
nius's, or a Neglect or Contempt towards Men  
of Wit; let him have trusted to his *Arms*,  
and declar'd against *Arts* and *Letters*; and  
he wou'd have prov'd a second MARIUS, or

Part II. a CATILINE of meaner Fame, and Character.

'Tis, I know, the Imagination of some who are call'd *Great Men*, that in regard of their high Stations they may be esteem'd to pay a sufficient Tribute to Letters, and discharge themselves as to their own part in particular, if they chuse indifferently any Subject for their Bounty, and are pleas'd to confer their Favour either on some one Pretender to Art, or promiscuously to such of the Tribe of Writers, whose chief Ability has lain in making their Court well, and obtaining to be introduc'd to their Acquaintance. This they think, is sufficient to instal them *Patrons of Wit* and Masters of the *literate Order*. But this Method will of any other the least serve their Interest or Design. The ill placing of Rewards is a double Injury to Merit; and in every Cause or Interest, passes for worse than mere Indifference or Neutrality. There can be no Excuse for making an ill Choice. Merit in every kind is easily discover'd when sought. The Publick it self fails not to give sufficient Indication; and points out those *Genius's* who want only Countenance and Encouragement to become considerable. An ingenious Man never starves unknown: and *Great Men* must wink hard, or 'twou'd be impossible



impossible for 'em to miss such advantageous Sect. 2.  
Opportunitys of shewing their Generosity,  
and acquiring the universal Esteem, Ac-  
knowledgments, and good Wishes of the  
ingenious and learned part of Mankind.

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## S E C T. II.

**W**HAT Judgment therefore we are to form, concerning the Influence of our *Grandeess* in matters of Art, and Letters, will easily be gather'd from the Reflections already made. It may appear from the very Freedom we have taken in censuring these *Men of Power*, what little reason Authors have to plead 'em as their Excuse for any Failure in the Improvement of their Art and Talent. For in a free Country, such as ours, there is not any Order or Rank of Men, more free than that of *Writers*: who if they have real Ability and Merit, can fully right themselves when injur'd; and are ready furnish'd with Means, sufficient to make themselves consider'd by the Men in highest Power.

Nor

Part II. Nor shou'd I suspect the Genius of our Writers, or charge 'em with Meanness and Insufficiency on the account of this low-spiritedness which they discover; were it not for another sort of Fear, by which they more plainly betray themselves, and seem conscious of their own Defect. The CRITICKS, it seems, are formidable to 'em. The CRITICKS are the dreadful *Specters*, the *Giants*, the *Enchanters*, who traverse and disturb 'em in their Works. These are the Persecutors, for whose sake they are ready to hide their heads; begging Rescue and Protection of all good People; and flying in particular to *the Great*, by whose Favour they hope to be defended from this merciless *examining* Race. " For what can  
 " be more cruel than to be forc'd to submit  
 " to the rigorous *Laws of Wit*, and write  
 " under such severe *Judges* as are deaf to all  
 " Courtship, and can be wrought upon by  
 " no Insinuation or Flattery to pass by  
 " Faults, and pardon any Transgression of  
 " *Art?*"

To judg indeed of the Circumstances of a modern *Author*, by the Pattern of his *Prefaces*, *Dedications*, and *Introductions*, one wou'd think that when a Piece of his was in hand, there was some Conjunction forming against him, some Diabolical Powers drawing

drawing together to blast his Work, and Sect. 2.  
 crosses his generous Design. He therefore  
 rouses his Indignation, hardens his Fore-  
 head, and with many furious *Defiances* and  
*Avant SATANS!* enters on his Business: not  
 with the least regard to what may justly  
 be objected to him in a way of CRITI-  
 CISM; but with an absolute contempt of  
 the *Manner* and *Art* it self.

*Odi profanum vulgus & arceo*, was in its  
 time, no doubt, a generous *Defiance*. The  
*Avant!* was natural and proper in its  
 place; especially where Religion and Virtue  
 were the Poet's Theme. But with our Mo-  
 derns the Case is generally the very Reverse.  
 And accordingly the *Defiance* or *Avant*  
 shou'd run much after this manner: " As  
 " for you vulgar Souls, mere *Naturals*,  
 " who know no *Art*, were never admitted  
 " into the Temple of Wisdom, nor ever  
 " visited the Sanctuaries of Wit or Lear-  
 " ning, gather your selves together from  
 " all Parts, and hearken to the Song or  
 " Tale I am about to utter. But for you  
 " Men of Science and Understanding, who  
 " have Ears and Judgment, and can weigh  
 " Sense, scan Syllables, and measure Sounds:  
 " You who by a certain *Art* distinguish  
 " false Thought from true, *Correctness* from  
 " Rudeness, and Bombast and Chaos from  
 " Order



Part II. " *Order and the Sublime*; Away hence! or  
 " stand aloof! whilst I practise upon the  
 " Easiness of those mean Capacitys and  
 " Apprehensions, who make the most nu-  
 " merous Audience, and are the only com-  
 " petent Judges of my Labours."

'Tis strange to see how differently the  
 Vanity of Mankind runs, in different Times  
 and Seasons. 'Tis at present the Boast of  
 almost every Enterprizer in the Muse's  
 Art, " That by his Genius alone, and a na-  
 " tural Rapidity of Stile and Thought, he  
 " is able to carry all before him; that he  
 " plays with his Business, does things in  
 " passing, at a venture, and in the quickest  
 " period of Time." In the Days of Ar-  
 rick *Elegance*; as Works were then  
 truly of another Form and Turn; so  
 Workmen were of another Humour, and  
 had their Vanity of a quite contrary kind.  
 They became rather affected in endeavouring  
 to discover the Pains they had taken to be  
 correct. They were glad to insinuate how  
 laboriously and with what cost of Time  
 they had brought the smallest Work of  
 theirs (as perhaps a single *Ode* or *Satyr*, an  
*Oration* or *Panegyrick*) to its perfection.  
 When they had so polish'd their Piece, and  
 render'd it so natural and easy, that it  
 seem'd only a lucky Flight, a hit of Thought,  
 or

or flowing Vein of Humour; they were then chiefly concern'd lest it should in reality pass for such, and their Artifice remain undiscover'd. They were willing it shou'd be known how serious their Play was; and how elaborate their Freedom and Facility: that they might say as the agreeable and polite Poet, glancing on himself,

*Ludentis speciem dabit & torquebitur—*

And,

*Ut sibi quisvis*

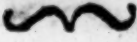
*Speret idem; sudet multum, frustra que  
laboret*

*Ausus idem: tantum series juncturaque  
pollet.*

Such Accuracy of Workmanship requires a CRITICK'S Eye. 'Tis lost upon a vulgar Judgment. Nothing grieves a real Artist more than that Indifference of the Publick, which suffers *Work* to pass uncriticiz'd. Nothing, on the other side, rejoices him more than the nice View and Inspection of the accurate Examiner and Judg of *Work*. 'Tis the mean Genius, the slovenly Performer, who knowing nothing of true *Workmanship*, endeavours by the best outward

G

Gloss

Part II.  Gloss and dazzling Shew, to turn the Eye from a direct and steady Survey of his Piece.

What is there that an expert *Musician* more earnestly desires, than to perform his Part in the presence of those who are knowing in his Art? 'Tis to *the Ear* alone, that he applies himself, *the critical*, the nice Ear. Let his Hearers be of what *Character* they please: Be they naturally austere, morose, or rigid; no matter, so they are but *Criticks*, able to censure, remark, and sound every Accord and Symphony. What is there mortifys the good *Painter* more, than when amidst his admiring Spectators there is not one present, who has been us'd to compare the Hands of different Masters, or has *an Eye* to distinguish the Advantages or Defects of every Stile? Thro all the inferiour Orders of *Mechanicks*, the Rule is found to hold the same. In every Science, every Art, the real *Masters* or *Proficients*, rejoice in nothing more, than in the thorow Search and Examination of their Performances, by all the Rules of Art and nicest *Criticism*. Why therefore (in the *MUSES* Name!) is it not the same with our Pretenders to the Writing Art, our *Poets*, and *Prose-Authors* in every kind? Why in this Profession are we found such *Critick-Haters*,



and indulg'd in this unlearned Aversion; Sect. 2.  
 unless it be taken for granted, that, as Wit  
 and Learning stand at present in our Na-  
 tion, we are still upon the foot of *Empi-  
 ricks* and *Mountebanks*?

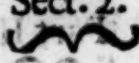
From these Considerations, I take upon  
 me absolutely to condemn the fashionable  
 and prevailing Custom of inveighing against  
 CRITICKS, as the common Enemys, the  
 Pests, and *Boutefeus* of the Commonwealth  
 of Wit and Letters. I assert, on the con-  
 trary, that they are the *Props* and *Pillars*  
 of this Building; and that without their  
 Encouragement and Propagation, we shall  
 remain still as *GOTHICK Architects* as  
 ever.

IN the weaker and more imperfect So-  
 cietys of Mankind, such as those compos'd  
 of federate *Tribes*, or mixt *Colonys*, scarce  
 settled in their new Seats, it might pass  
 for sufficient good Fortune, if the People  
 prov'd but so far Masters of Language as  
 to be able to understand one another, in  
 order to confer about their Wants, and pro-  
 vide for their common Necessitys. Their  
 expos'd and indigent State cou'd not be  
 presum'd to afford 'em either that full Lei-  
 sure, or easy Disposition which was requi-  
 site to raise 'em to any Curiosity of Specu-  
 lation.

Part II. lation. They who were neither safe from Violence, nor secure of Plenty, were unlikely to engage in unnecessary Arts. Nor cou'd it be expected they shou'd turn their Attention towards the Numbers of their Language, and the harmonious Sounds which they accidentally emitted. But when, in process of time, the Affairs of the Society were settl'd on an easy and secure Foundation; when *Debates* and *Discourses* on these Subjects of common Interest, and publick Good, were grown familiar; and the *Speeches* of prime Men, and Leaders, were consider'd, and compar'd together; there wou'd naturally be observ'd not only a more agreeable measure of Sound, but a happier, and more easy Rangement of Thoughts, in one Speaker, than in another.

It may easily be perceiv'd from hence, that the *Goddeſs* PERSUASION must have been in a manner the Mother of *Poetry*, *Rhetorick*, *Musick*, and the other kindred Arts. For 'tis apparent that where chief Men, and Leaders had the strongest Interest to persuade; they us'd the highest Endeavours to please. So that in such a *State* or *Polity* as has been describ'd, not only the best Order of Thought, and Turn of Fancy, but the most soft and inviting Numbers must have been employ'd, to charm the *Publick Ear*, and

to

to incline *the Heart*, by the Agreeableness of *Sect. 2.*  
Expression. 

Almost all the antient *Masters* of this sort were said to have been MUSICIANS. And *Tradition*, which soon grew fabulous, cou'd not better represent the first *Founders* or *Establisbers* of these larger Societys, than as real *Songsters*, who by the power of their Voice and Lyre, cou'd charm the wildest Beasts, and draw the rude Forests and Rocks into the Form of fairest Citys. Nor can it be doubted, that the same *Artists*, who so industriously apply'd themselves to study the Numbers of *Speech*, must have made proportionable Improvements in the Study of mere Sounds and *natural Harmony*; which, of it self, must have considerably contributed towards the softning the rude Manners, and harsh Temper of their new People.

If therefore it so happen'd in these *free* Communitys, made by Consent and voluntary Association, that after a while, the Power of *One*, or of *a Few*, grew prevalent over the rest; if FORCE took place, and the Affairs of the Society were administer'd without their Concurrence, by the influence of *Awe* and *Terrour*; it follow'd, that these pathetick Sciences and Arts of Speech were little cultivated, since they were of little use. But where PERSUASION was the



Part II. chief means of guiding the Society; where the People were to be convinc'd before they acted; there *Elocution* became considerable; there *Orators* and *Bards* were heard; and the chief Genius's and *Sages* of the Nation betook themselves to the Study of those Arts by which the People were render'd more treatable in a way of Reason and Understanding, and more subject to be led by Men of Science and Erudition. The more these *Artists* courted the Publick, the more they instructed it. In such *Constitutions* as these, 'twas the Interest of the Wise and Able, that the Community shou'd be Judges of Ability and Wisdom. The high Esteem of Ingenuity was what advanc'd the Ingenious to the greatest Honours. And they who rose by Science, and Politeness in the higher Arts, cou'd not but promote that *Taste* and *Relish* to which they ow'd their Distinction and Preeminence.

Hence it is that those *Arts* have been deliver'd to us in such Perfection, by *Free Nations*; such as from the Nature of their Government, as from a proper Soil, produc'd the generous Plants: whilst the mightiest Bodys, and vastest Empires, govern'd by *Force*, and a *Despotick Power*, cou'd, after Ages of Peace and Leisure, produce nothing but what was deform'd and barbarous of the kind.

When

When the *persuasive* Arts were grown Sect. 2.  
 thus into Repute, and the Power of moving  
 the Affections become the Study and Emu-  
 lation of the forward *Wits* and aspiring  
*Genius's* of the Times; it wou'd necessa-  
 rily happen that many Genius's of equal  
 Size and Strength, tho less covetous of  
 publick Applause, of Power, or of Influence  
 over Mankind, wou'd content themselves  
 with the *Contemplation* merely of these en-  
 chanting Arts. These they wou'd the bet-  
 ter enjoy, the more they refin'd their *Taste*,  
 and cultivated their *Ear*. For to all Musick  
 there must be an Ear proportionable. There  
 must be an Art of *Hearing* found, e'er the  
 performing Arts can have their due Effect,  
 or any thing exquisite in the kind be felt  
 or comprehended. The just Performers  
 therefore in each Art, cou'd not but natu-  
 rally be the most desirous of improving and  
 refining the publick Ear; which they cou'd  
 no way so well effect as by the help of those  
 latter *Genius's*, who were in a manner their  
*Interpreters* to the People; and who by their  
 Example taught the Publick to discover  
 what was just and excellent in each Perfor-  
 mance.

Hence was the Origin of CRITICKS;  
 who, as Arts and Sciences advanc'd, cou'd  
 not but come withal into Repute; and

Part II. being heard with Satisfaction in their turn, were at length tempted to become *Authors*, and appear in Publick. These were honour'd with the Name of *Sophists*: A Character which in early times was highly respected. Nor did the gravest *Philosophers*, who were Censors of Manners, and CRITICKS of a higher degree, disdain to exert their *Criticism* in the inferiour Arts; especially in those relating to *Speech*, and the power of *Argument* and *Persuasion*.

When such a Race as this was once risen, 'twas no longer possible to impose on Mankind, by what was specious and pretending. The Publick wou'd be paid in no false Wit, or gingling Eloquence. Where the *Learned* CRITICKS were so well receiv'd, and *Philosophers* themselves disdain'd not to be of the Number; there cou'd not fail to arise *Criticks* of an inferiour Order, who wou'd subdivide the several Provinces of this Empire. *Etymologists*, *Philologists*, *Grammarians*, *Rhetoricians*, and others of considerable note, and eminent in their degree, wou'd every where appear, and vindicate the Truth and Justice of their Art, by revealing the hidden Beautys which lay in the Works of just *Performers*; and by exposing the weak Sides, false Ornaments, and affected Graces of mere *Pretenders*. Nothing that we call *Sophistry*



*phistry* in Argument, or *Bombast* in Stile; Sect. 2.  
 nothing of the *effeminate* Kind, or of the  
 false *Tender*, the pointed *Witticism*, the dis-  
 jointed Thought, the crowded *Simile*, or  
 the mix'd *Metaphor*, cou'd pass even on the  
 common Ear: whilst the NOTARYS, the  
 EXPOSITORS, and PROMPTERS above  
 mention'd, were every where at hand, and  
 ready to explode the *unnatural Manner*.

'Tis easy to imagine, that amidst the fe-  
 veral Stiles and Manners of Discourse or  
 Writing, the easiest attain'd, and earliest  
 practis'd, was the *Miraculous*, the *Pompos*,  
 or what we generally call the *SUBLIME*.  
*Astonishment* is of all other Passions the ea-  
 siest rais'd in raw and unexperienc'd Man-  
 kind. Children in their earliest Infancy are  
 entertain'd in this manner: And the known  
 way of pleasing such as these, is to make  
 'em wonder, and lead the way for 'em in  
 this Passion, by a feign'd Surprise at the  
 miraculous Objects we set before 'em. The  
 best Musick of *Barbarians* is hideous and  
 astonishing Sounds. And the fine Sights of  
*Indians* are enormous Figures, various odd  
 and glaring Colours, and whatever of that  
 sort is amazingly beheld, with a kind of  
 Horror and Consternation.

In Poetry, and study'd Prose, the *asto-*  
*nishing* Part, or what commonly passes for  
*Sublime*,

Part II. *Sublime*, is form'd by the variety of Figures, the multiplicity of Metaphors, and by quitting as much as possible the natural and easy way of Expression, for that which is most unlike to Humanity, or ordinary Use. This the Prince of Criticks assures us to have been the Manner of the earliest Poets, before the Age of HOMER; or till such time as this Father-Poet came into Repute, who depos'd that spurious Race, and gave rise to a legitimate and genuin Kind. He retain'd only what was decent of the *figurative* or *metaphorick* Stile, introduc'd the *natural* and *simple*, and turn'd his thoughts towards the real Beauty of Composition, the Unity of Design, the Truth of Characters, and the just Imitation of Nature in each particular.

The Manner of this Father-Poet was afterwards variously imitated, and divided into several Shares; especially when it came to be copy'd in *Dramatick*. TRAGEDY came first; and took what was most *Solemn* and *Sublime*. In this part the Poets succeeded sooner than in COMEDY or the *facetious* Kind; as was natural indeed to suppose, since this was in reality the easiest Manner of the *two*, and capable of being brought the soonest to Perfection. For so the same Prince of Criticks sufficiently informs

forms us. And 'tis highly worth remarking, Sect. 2. what this mighty Genius and Judg of Art, declares concerning TRAGEDY; that whatever Idea might be form'd of the utmost Perfection of this kind of Poem, it cou'd in Practice rise no higher than it had been already carry'd in his time; "Having at length (says he) attain'd its Ends, and being apparently consummate in it self:" But for COMEDY, it seems, 'twas still in hand. It had been already in some manner reduc'd; but, as he plainly insinuates, it lay yet unfinish'd: notwithstanding the witty Labours of an ARISTOPHANES, and the other comick Poets of the first Manner, who had flourish'd a whole Age before this Critick. As perfect as were those Wits in Stile and Language; and as fertile in all the varietys and turns of Humour; yet the Truth of Characters, the Beauty of Order, and the simple Imitation of Nature were in a manner wholly unknown to 'em; or thro Petulancy, or Debauch of Humour, were, it seems, neglected and set aside. A MENANDER had not as yet appear'd; who arose soon after; to accomplish the Prophecy of our grand Master of Art, and consummate *Philologist*.

COMEDY had at this time done little more than what the antient *Parodys* had done



Part II. done before it. 'Twas of admirable use  
 to explode the *false Sublime* of early Poets,  
 and such as in its own Age were on every  
 occasion ready to relapse into that vitious  
 Manner. The good Tragedians themselves  
 cou'd hardly escape its Lashes. The pom-  
 pous Orators were its never-failing Subjects.  
 Every thing that might be imposing, by a  
 false Gravity or Solemnity, was forc'd to  
 endure the Trial of this Touchstone. Man-  
 ners and Characters, as well as Speech and  
 Writings, were discuss'd with the greatest  
 Freedom. Nothing cou'd be better fitted  
 than this Genius of Wit, to unmask the  
 face of things, and remove those *Larvæ* na-  
 turally form'd from the *tragick* Manner, and  
 pompous Stile, which had preceded :

*Et docuit magnumque loqui, nitique Cothurno.*  
 SUCCESSIT *vetus his Comædia.*————

'Twas not by chance that this *Succession*  
 happen'd in GREECE, after the manner  
 describ'd ; but rather thro Necessity, and  
 from the Reason and Nature of Things.  
 For in healthy Bodys, Nature dictates Re-  
 medys of her own, and provides for the  
 Cure of what has happen'd amiss in the  
 Growth and Progress of a Constitution.  
 The Affairs of this free People being in the  
 Increase;

Increase; and their Ability and Judgment Sect. 2. every day improving, as Letters and Arts advanc'd; they cou'd not but find in themselves a Strength of Nature, which by the help of good Ferments, and a wholesom opposition of Humours, wou'd correct in one way whatever was excessive, or *peccant* (as Physicians say) in another. Thus the florid and over-sanguine Humour of the *high Stile* was allay'd by something of a contrary nature. The *Comick* Genius was apply'd, as a kind of *Cautstick*, to those Exuberances and *Fungus's* of the swoln Dialect, and magnificent manner of Speech. But after a while, even this Remedy it self was found to turn into a Disease: as Medicines, we know, grow corrosive, when the fouler Matters on which they wrought are sufficiently purg'd, and the Obstructions remov'd.

— *In vitium Libertas excidit, & Vim  
Dignam Lege regi.* —

'Tis a great Error to suppose, as some have done, that the restraining this licentious manner of Wit, by *Law*, was a Violation of the Liberty of the *ATHENIAN* State, or an Effect merely of the Power of Foreigners; whom it little concern'd after what

Part II. what manner those Citizens treated one another, in their Comedys; or what sort of Wit they made choice of, for their ordinary Diversions. If upon a change of Government, as during the Usurpation of *the Thirty*, or when that Nation was humbled at any time, either by a PHILIP, an ALEXANDER, or an ANTIPATER, they had been forc'd against their *Wills*, to enact such *Laws* as these; 'tis certain they wou'd have soon repeal'd 'em, when those Terrors were remov'd (as they soon were) and the People restor'd to their former Libertys. For notwithstanding what this Nation suffer'd *outwardly*, by several shocks receiv'd from Foreign States; notwithstanding the Dominion and Power they lost *abroad*, they preserv'd the same Government *at home*. And how passionately interested they were in what concern'd their Diversions and publick Spectacles; how jealous and full of Emulation in what related to their *Poetry*, *Wit*, *Musick*, and other *Arts*, in which they excell'd all other Nations; is well known to Persons who have any Comprehension of antient Manners, or been the least conversant in History.

Nothing therefore cou'd have been the Cause of these Publick *Decrees*, and of this gradual Reform in the Commonwealth of Wit,



Wit, but the real Reform of *Taste* and *Humour* in the Commonwealth or Government it self. Instead of any Abridgment, 'twas in reality an Increase of *Liberty*, and an Enlargement of the Security of *Property*, and personal Safety, to provide against what was injurious to the good Name and Reputation of every Citizen. As this Intelligence in Life and Manners grew greater in that experienc'd People, so the Relish of Wit and Humour cou'd not but in proportion be more refin'd. Thus GREECE in general grew more and more polite; and as it advanc'd in this respect, was more averse to the obscene buffooning manner. The ATHENIANS still went before the rest, and led the way in Elegance of every kind. For even their first Comedy was a Refinement upon some irregular Attempts which had been made in that dramatick way. And the grand Critick shews us, that in his own time the PHALLICA, or *scurrilous* and *obscene Farce*, prevail'd still, and had the Countenance of the Magistrate, in some Citys of GREECE, who were behind the rest in this Reform of Taste and Manners.

But what is yet a more undeniable Evidence of this *natural* and *gradual* Refinement of Stiles and Manners among the Antients, parti-

Part II. particularly in what concern'd their Stage, is, that this very Case of Prohibition, and Restraint, happen'd among the ROMANS themselves; where no Effects of Foreign Power, or of a Home Tyranny can be pretended. Their FESCENNIN, and ATELLAN way of Wit, was in early days prohibited, and Laws made against it, for the Publick's sake, and in regard to the Welfare of the Community: Such *Licentiousness* having been found in reality contrary to the just *Liberty* of the People.

---

*Doluerē cruento*

*Dente laceſſiti : fuit intactis quoque Cura*  
 CONDITIO NE *super COMMUNI. Quin*  
*etiam Lex*  
*Pœnaque lata malo quæ nolleſt Carminē quem-*  
*quam*  
*Deſcribi.*

In defence of what I have here advanc'd, I cou'd, beſides the Authority of grave Hiſtorians, and Chronologiſts, produce the Teſtimony of one of the wiſeſt, and moſt ſerious of antient Authors; whoſe ſingle Authority wou'd be acknowledg'd to have equal Force with that of many concurring Writers. He ſhews us, that this *fiſt form'd Comedy* and Scheme of *ludicrous Wit*, was introduc'd

introduc'd upon the neck of *The SUBLIME*. *Sect. 2.*  
The Muse was privileg'd as a sort of  
*Counter-Pedagogue*, against the Pomp, and  
Formality of the more solemn Writers.  
And what is highly remarkable, our Author  
shews us, that in Philosophy it self there  
happen'd, almost at the very same time, a  
like *Succession* of Wit and Humour; when  
in opposition to the sublime Philosopher,  
and afterwards to his grave Disciple and  
Successor in the Academy, there arose a  
*comick* Philosophy, in the Person of ano-  
ther Master and Disciples; who perso-  
nally, as well as in their Writings, were  
set in direct opposition to the former: not  
as differing in Opinions or Maxims; but in  
their Stile, and Manner; in the Turn of  
Humour, and Method of Instruction.

'Tis pleasant enough to consider how  
exact the resemblance was between the Li-  
neage of *Philosophy* and that of *Poetry*; as  
deriv'd from their *two* chief Founders, or  
Patriarchs; in whose Loins the several Races  
lay, as it were enclos'd. For as the *grand*  
*poetick* *SIRE* was, by the consent of all  
Antiquity, allow'd to have furnish'd Sub-  
ject both to the *tragick*, the *comick*, and e-  
very other kind of genuine Poetry; so the  
*philosophical* *PATRIARCH*, in the same man-  
ner, containing within himself the several



Part II. Genius's of Philosophy, gave rise to all those several Manners in which that Science was deliver'd.

His Disciple of noble Birth and lofty Genius, who aspir'd to Poetry and Rhetorick, took the *sublime* part, and shone above his other Condisciples. He of mean Birth, and poorest Circumstances, whose Constitution as well as Condition inclin'd him most to the *satyrick* way, took the reproving part, which in his better humour'd and more agreeable Successor, turn'd into the *comick* kind, and went upon the Model of that antient Comedy which was then prevailing. But another noble Disciple, whose Genius was towards Action, and who prov'd afterwards the greatest Hero of his time, took the *genteeler* Part, and *softer* Manner. He join'd what was deepest and most solid in Philosophy with what was easiest and most refin'd in Breeding, and in the Character and Manner of a Gentleman. Nothing cou'd be remoter than his Genius was, from the scholastick, the rhetorical, or mere poetick Kind. He was as distant on one hand, from the sonorous, high, and pompous Strain, as on the other hand, from the ludicrous, mimickal, or satyrick.

This was that natural and *simple* Genius Sect. 2  
 of Antiquity, comprehended by so few, and  
 so little relish'd by the Vulgar. This was  
 that philosophical MENANDER of earlier  
 Time, whose Works one may wonder to  
 see preserv'd from the same Fate: since in  
 the darker Ages thro which they pass'd,  
 they cou'd not but be alike neglected, on  
 the account of their like Simplicity of Stile,  
 and Composition.

There is, besides the several *Manners* of  
 Writing above describ'd, another of consi-  
 derable Authority and Weight, which had  
 its Rise chiefly from the critical Art it self,  
 and from the more accurate Inspection into  
 the Works of preceding Masters. The  
 grand Critick, of whom we have already  
 spoken, was a Chief and Leader in this Or-  
 der of Penmen. For tho the SOPHISTS of  
 elder time had treated many Subjects *methodi-*  
*cally*, and *in Form*; yet he was the first who  
 gain'd Repute in the *methodick* Kind. As  
 the Talent of this great Man was more to-  
 wards polite Learning, and the Arts, than  
 towards the deep and solid parts of Philo-  
 sophy, it happen'd that in his School there  
 was more care taken of other Sciences, than  
 of *Ethicks*, *Dialect*, or *Logick*; which Pro-  
 vinces were chiefly cultivated by the Suc-  
 cessors of the Academy and Porch.

## Part II.

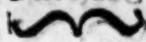
It has been observ'd of this *methodick* or *scholastick* Manner, that it naturally befitted an Author, who, tho endow'd with a comprehensive and strong Genius, was not in himself of a refin'd Temper, bless'd by the *Graces*, or favour'd by any *Muse*; one who was not of a fruitful Imagination, but rather dry and rigid; yet withal acute and piercing, accurate and distinct. For the chief Nerve and Sinew of this Stile consists in the clear Division and Partition of the Subjects. Tho there is nothing *exalting* in the Manner, 'tis naturally powerful and *commanding*; and more than any other, subdues the Mind, and strengthens its Determinations. 'Tis from this Genius that firm Conclusions, and steady *Maxims* are best form'd: which if solidly built, and on sure ground, are the shortest and best Guides towards Wisdom, and Ability, in every kind; but if defective, or unsound, in the least part, must of necessity lead us to the grossest Absurditys, and stiffest Pedantry and Conceit.

Now tho every other Stile and genuine Manner of Composition has its Order, and Method, as well as this which, in a peculiar sense, we call *The Methodick*; yet it is this Manner alone which professes Method, dissects it self in Parts, and makes, as it were, its own Anatomy. *The Sublime* can no way



condescend thus, or bear to be suspended in Sect. 2.  
 its impetuous Course. *The Cornick*, or Derisory Manner, is further still from making shew of Method. 'Tis then, if ever, that it gives it self this high Air, when its Design is to expose the Manner it self, and ridicule the Formality and Sophistry so often shelter'd beneath it. *The simple Manner*, which being the strictest Imitation of Nature, shou'd of right be the compleatest, in the Distribution of its Parts, and Symmetry of its Whole, is yet so far from making any ostentation of Method, that it conceals the Artifice as much as possible: endeavouring only to express the effect of Art, under the appearance of the greatest Ease and Negligence. And even when it assumes the censuring or reproving part, it does it in the most conceal'd and gentle way.

The Authors indeed of our Age are as little capable of receiving, as of giving Advice, in such a way as this: So little is the general Palat form'd, as yet, to a Taste of real SIMPLICITY. As for the SUBLIME, tho' it be often the Subject of Criticism; it can never be the Manner, or afford the Means. The Way of *Form* and *Method*, the *didactick* or *preceptive* Manner, as it has been usually practis'd amongst us, and as our

Part II.  Ears have been long accustom'd, has so little Force towards the winning our Attention, that it is apter to tire us, than the Metre of an old Ballad. We no sooner hear the *Theme* propounded, the Subject divided and subdivided (with *first of the first*, and so forth, as *Order* requires) but instantly we begin a Strife with Nature, which otherwise wou'd surprize us in the soft Fetters of Sleep; to the great Disgrace of the Orator, and Scandal of the Audience. The only Manner left, in which Criticism can have its just Force amongst us, is the *antient Comick*; of which kind were the first *Roman Miscellanys*, or *Satyrick Pieces*: a sort of original Writing of their own, refin'd afterwards by the best Genius, and politest Poet of that Nation; who, notwithstanding, owns the Manner to have been taken from the *Greek Comedy* above-mention'd. And if our home-Wits wou'd refine upon this Pattern; they might perhaps meet with considerable Success.

In effect, we may observe, that in our own Nation, the most successful *Criticism*, or Method of Refutation, is that which borders most on the Manner of the earliest *Greek Comedy*. The highly rated burlesque Poem, written on the Subject of our Religious Controversys in the last Age, is a sufficient

ficient Token of this kind. And that justly admir'd Piece of Comick Wit, given us some time after, by an Author of the highest Quality, has furnish'd our best *Wits* in all their Controversys, even in Religion and Politicks, as well as in the Affairs of Wit and Learning, with the most effectual and entertaining Method of exposing Folly, Pedantry, false Reason, and ill Writing. And without some such tolerated manner of *Criticism* as this, how grossly we might have been impos'd on, and shou'd continue to be, for the future, by many Pieces of dogmatical Rhetorick, and pedantick Wit, may easily be apprehended by those who know any thing of the State of Letters in our Nation, or are in the least fitted to judg of the Manner of the common *Poets*, or formal *Authors* of the Times.

In what Form, or Manner soever, *Criticism* may appear amongst us, or *CRITICKS* chuse to exert their Talent; it can become none besides the grossly superstitious, or ignorant, to be alarm'd at this *Spirit*. For if it be ill manag'd, and without Wit, it will be destroy'd by something wittier in the kind: If it be witty it self, it must of necessity advance Wit. And thus from the consideration of antient as well as modern Time, it appears that the *Cause* and *Interest*



Part II. of CRITICKS is the same with that of Wit, Learning, and good Sense.

### S E C T. III.

**T**HUS we have survey'd the State of *Authors*, as they are influenc'd from without; either by the Frowns or Favour of *the Great*, or by the Applause or Censure of *the Criticks*. It remains only to consider, how the PEOPLE, or *World*, in general, stand affected towards our modern Penmen; and what occasion these Adventurers may have of Complaint, or Boast, from their Encounter with the PUBLICK.

There is nothing more certain, than that a real *Genius*, and thorow *Artist*, in whatever kind, can never but with the greatest Unwillingness and Shame be induc'd to act below his Character, and for mere Interest's sake, be prevail'd with, to prostitute his *Art* or *Science*, by performing contrary to its known Rules. Whoever has heard any thing of the Lives of famous *Statuaries*, *Architects*, or *Painters*, will call to mind many Instances of this nature. Or whoever has made any acquaintance with the better sort of *Mechanicks*, such as are real  
Lovers

Lovers of their Art, and *Masters* in it, Sect. 3. must have observ'd their natural Fidelity in this respect. Be they ever so idle, dissolute, or debauch'd; How regardless soever of other Rules; they abhor any Transgression *in their Art*, and wou'd chuse to lose Customers and starve, rather than by a base Compliance with *the WORLD*, to act contrary to what they call the *Justness* and *Truth of Work*.

" Sir, (says a poor Fellow of this kind, to his rich Customer) " You are mistaken " in coming to me, for such a piece of " Work. Let who will make it for you, " I know it to be *Wrong*. Whatever I have " made hitherto, has been *true Work*. And " neither for your sake or any body's else, " shall I put my Hand to any other."

This is Virtue! *real Virtue*, and Love of *Truth*; independent of *Opinion*, and above *the WORLD*. This Disposition transfer'd to the whole of *Life*, perfects a Character, and makes that *Probity* and *Worth* which the Learn'd are at such a loss sometimes to explain. For is there not a *Workmanship* and a *Truth* in *ACTIONS*? Or is the *Workmanship* of this kind less becoming, or less worth our notice; that we shou'd not in this Case be as surly at least as the honest *Artizan*, who has no other *Philosophy*, than what

Part II. what *Nature* and his *Trade* has taught him?

When one considers this Zeal and Honesty of inferiour Artists, one wou'd wonder to see those who pretend to Skill and Science in a higher kind, have so little regard to *Truth* and *the Perfection of their Art*. One wou'd expect it of our *Writers*, that if they had real Ability and Skill, they shou'd draw the WORLD to them; and not sute themselves to the WORLD, in its weak State. We may justly indeed make Allowances for the simplicity of those early *Genius's* of our Nation, who after so many barbarous Ages, when Letters lay yet in their Ruins, made bold Excursions into a vacant Field, to seize the Posts of Honour, and attain the Stations which were yet unpossess'd by the Wits of their own Country. But since the Age is now so far advanc'd; Learning establish'd; the Rules of Writing stated; and the Truth of Art so well apprehended, and every where confess'd and own'd; 'Tis strange to see our *Writers* as unshapen still and monstrous in their Works, as heretofore. There can be nothing more ridiculous than to hear our POETS, in their *Prefaces*, talk of Art and Structure; whilst in their *Pieces* they perform as ill as ever, and with as little regard to those profess'd *Rules of Art*, as the honest BARDS, their



their Predecessors, who had heard of no such *Rules*, or at least had never own'd their Justice or Validity.

Had the early Poets of GREECE thus complimented their Nation, by complying with its first Relish and Appetite; they had not done their Countrymen such Service, nor themselves such Honour as we find they did, by conforming to Truth and Nature. The generous Spirits who first essay'd the Way, had not always *the WORLD* on their side: but soon drew after 'em *the best Judgments*; and soon afterwards *the WORLD* it self. They forc'd their Way into it, and by weight of Merit turn'd its Judgment on their side. They form'd their Audience; polish'd the Age; refin'd the publick Ear, and fram'd it right; that in return they might be rightly and lastingly applauded. Nor were they disappointed in their Hope. The Applause soon came, and was lasting; for it was sound. They have Justice done them at this day. They have surviv'd their Nation; and live, tho in a dead Language. The more the Age is enlighten'd, the more they shine. Their Fame must last as long as Letters; and Posterity will ever own their Merit.

Our modern Authors, on the contrary, are turn'd and model'd (as themselves confess)

Part II. fess) by the publick Relish, and current Humour of the Times. They regulate themselves by the irregular Fancy of the World; and frankly own they are preposterous and absurd, in order to accommodate themselves to the Genius of the Age. In our Days *the Audience makes the Poet*; and *the Bookseller the Author*: with what Profit to *the Publick*, or what Prospect of lasting Fame and Honour to *the Writer*, let any one who has Judgment imagine.

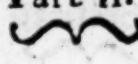
But tho our *Writers* charge their Faults thus freely on *the PUBLICK*; it will, I doubt, appear from many Instances, that this Practice is but mere Imposture: Since those Absurditys, which they are the aptest to commit, are far from being delightful or entertaining. We are glad to take up with what our Language can afford us; and by a sort of *Emulation* with other Nations, are forc'd to cry up such Writers of our own as may best serve us for Comparifon. But when we are out of this Spirit; it must be own'd, we are not apt to discover any great Fondness or Admiration of our Authors. Nor have we any whom by mutual Consent we make to be our *Standard*. We go to *Plays*, as to other *Shows*; and frequent the Theater, as the Booth. We read *Epicks* and *Dramaticks* as we do *Satyrs* and *Lampoons*.  
For

For we must needs know what *Wit* as well as what *Scandal* is stirring. Read we must; let Writers be ever so indifferent. And this perhaps may be some occasion of the Laziness and Negligence of our Authors; who observing this Necessity, which our Curiosity brings on us, and making an exact Calculation in the way of Trade, to know justly the Quality and Quantity of the publick Demand, feed us thus from hand to mouth; resolving not to over-stock the Market, or be at the pains of more Correctness or Wit than is absolutely necessary to carry on the Traffick.

Our SATYR therefore is scurrilous, buffooning, and without Morals or Instruction; which is the Majesty and Life of this kind of writing. Our ENCOMIUM or PANEGYRICK is as fulsom and displeasing; by its prostitute and abandon'd manner of Praise. The worthy Persons who are the Subjects of it, may well be esteem'd Sufferers by the Manner. And the Publick, whether it will or no, is forc'd to make untoward Reflections, when led to it by such *Satyrizing Panegyrists*. For in reality the Nerve and Sinew of modern *Panegyrick* lies in a dull kind of *Satyr*; which the Author, it's true, intends shou'd turn to the Advantage of his Subject; but which, if I mistake not, will appear to have a very contrary Effect.

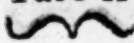
The



Part II.  The usual Method, which our *Authors* take, when they wou'd commend either a *Brother-Author*, a *Wit*, a *Hero*, a *Philosopher*, or a *Statesman*, is to look abroad to find within the narrow compass of their Learning, some eminent Names of Persons, who answer'd to these Characters in a former time. These they are sure to lash with some sharp stroke of *Satyr*. And when they have strip'd these reverend Personages of all their share of Merit, they think to clothe their Hero with the Spoils. Such is the Sterility of these *Encomiasts*! They know not how to praise, but by Detraction. If a Fair-One is to be celebrated, HELEN must in comparison be deform'd; VENUS herself degraded. That a *Modern* may be honour'd, some *Antient* must be sacrific'd. If a *Poet* is to be extoll'd; down with a HOMER or a PINDAR. If an *Orator*, or *Philosopher*; down with DEMOSTHENES, TULLY, PLATO. If a *General of our Army*; down with any *Hero* whatever of Time past. "The *Romans* knew no Discipline. The "*Grecians* never learnt the Art of War."

Were there an *Art of Writing* to be form'd upon the modern Practice; this Method we have describ'd might perhaps be stil'd the *Rule of Dispatch*, or the HERCULEAN Law; by which *Encomiasts*, with no  
other

other Weapon than their single *Club*, may Sect. 3.  
silence all other Fame, and place their *Hero* in the vacant Throne of Honour. I  
wou'd willingly however advise these *Celebrators* to be a little more moderate in the  
use of this *Club*-method. Not that I pretend to ask Quarter for *the Antients*. But  
for the sake merely of those *Moderns*, whom our Panegyrists undertake to praise, I wou'd  
wish 'em to be a little cautious of comparing Characters. There is no need to call  
up a PUBLICOLA, or a SCIPIO, an ARISTIDES, or a CATO, to serve as Foils.  
These were Patriots and good Generals in their time, and did their Country honest  
Service. No offence to any who at present do the same. The FABRICIUS's, the  
ÆMILIUS's, the CINCINNATUS's (poor Men!) may be suffer'd to rest quietly : or if  
their Ghosts shou'd, by this unlucky kind of Enchantment, be rais'd in Mockery and  
Contempt ; they may perhaps prove troublesome in earnest, and cast such Reflections  
on our *Panegyrists*, and their *modern Patrons*, as may be no way for the advantage of either.  
The well-deserving Antients will have always a strong Party among the Wise and  
Learned of every Age. And the Memory of foreign Worthys, as well as those of our  
own Nation, will with Gratitude be cherish'd

Part II. rish'd by the nobler Spirits of Mankind. The  Interest of *the Dead* is not so disregarded, but that in case of violence offer'd 'em, thro partiality to *the Living*, there are Hands ready prepar'd to make sufficient Reprisals.

'Twas in times when Flattery grew much in fashion, that the Title of *Panegyrick* was appropriated to such Pieces as contain'd only a profuse and unlimited Praise of some single Person. The antient *Panegyricks* were no other than merely such *Writings*, as Authors of every kind recited at the solemn Assemblies of the People. They were the Exercises of the Wits, and Men of Letters, who as well as the Men of bodily Dexterity bore their part at the *Olympick*, and other national and *panegyrick* Games.

The BRITISH Nation, tho they have nothing of this kind ordain'd or establish'd by their Laws, are yet by Nature wonderfully inclin'd to the same *panegyrick* Exercises. At their *Fairs*, and during the time of publick *Festivals*, they perform their rude *Olympicks*, and shew an Activity, and Address, beyond any other modern People whatever. Their *Trials of Skill*, it's true, are wholly of *the Body*, not of *the Brain*. Nor is it to be wonder'd at, if being left to themselves, and no way assisted by the Laws or Magistrate, their bodily Exercises



cises retain something of the *Barbarian* Character, and shew their Manners to hold more of *ROME* than *GREECE*. The *Gladiatorian*, and other sanguinary Sports, which we allow our People, sufficiently discover what our National Taste is. And the *Baitings* and *Slaughter* of so many sorts of Creatures, tame as well as wild, for Diversion merely, may witness the extraordinary Inclination we have for *Amphitheatrical Spectacles*.

I know not whether it be from this killing Disposition remark'd in us, that our *Satyrists* prove such very Slaughter-men; and even our *Panegyrick* Authors, or *Encomiasts*, delight so much in the dispatching Method above describ'd: But sure I am, that our *Dramatick* Poets stand violently affected this way; and delight to make *Havock* and *Destruction* of every kind.

'Tis alledg'd indeed by our Stage-Poets, in excuse for vile Ribaldry and other gross Irregularitys, both in the Fable and Language of their Pieces; that their Success, which depends chiefly on the Ladys, is never so fortunate, as when this *Havock* is made on Virtue and good Sense, and their Pieces are exhibited publickly in this monstrous Form. I know not how they can answer it to the Fair Sex, to speak (as they pretend)

Part II. *experimentally*, and with such nice Distinction, of their Audience. How far this Excuse may serve 'em in relation to *common Amours* and *Love-Adventures*, I will not take upon me to pronounce. But I must own, I have often wonder'd to see our *fighting* Plays become so much the Entertainment of that tender Sex.

They who have no Help from Learning to observe the wider Periods or Revolutions of Human Kind, the Alterations which happen in Manners, and the Flux and Reflux of Politeness, Wit, and Art; are apt at every turn to make the present Age their Standard, and imagine nothing barbarous or savage, but what is contrary to the Manners of their own Time. The same Gentlemen, had they flourish'd in our BRITAIN at the time when CÆSAR made his first Descent, wou'd have condemn'd, as a *whimsical Critick*, the Man who shou'd have been so bold as to censure our Deficiency of Clothing, and laugh at the blue Cheeks and party-colour'd Skins which were then in fashion with our Ancestors. Such must be the Judgment of those who are only *Criticks by Fashion*. But to a just *Naturalist* or *Humanist*, who knows the Creature MAN, and judges of his Growth and Improvement in Society, it appears evidently that we *British*

rish Men were as barbarous and unciviliz'd Sect. 3!  
 in respect of the *Romans* under a CÆSAR,  
 as the *Romans* themselves were in respect of  
 the *Grecians*, when they invaded that Na-  
 tion under a MUMMIUS.

The noble Wits of a Court-Education,  
 who can go no further back into Antiquity  
 than their Pedegree can carry 'em, are able  
 however to call to mind the different State  
 of Manners in some few Reigns past, when  
*Chivalry* was in such repute. The Ladys  
 were then Spectators not only of feign'd  
 Combats and martial Exercises, but of real  
 Duels and bloody Feats of Arms. They  
 sat as Umpires and Judges of the doughty  
 Frays. These were the Saint-Protectrices,  
 to whom the Champions chiefly paid their  
 Vows, and to whom they recommended  
 themselves by these galante Quarrels, and  
 elegant Decisions of Right and Justice.  
 Nor is this Spirit so intirely lost amongst  
 us, but that even at this hour the Fair Sex  
 inspire us still with the Fancy of like Gal-  
 lantrys. They are the chief Subject of  
 many such civil Turmoils, and remain still  
 the secret influencing Constellation by which  
 we are mov'd to give and ask that *Satis-*  
*faction*, which is peculiar to the *fine Gentle-*  
*man* of the Age. For thus a certain Galante  
 of our Court express'd the Case very natu-  
 rally,



## Part II.

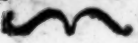
rally, when being ask'd by his Friends, why one of his establish'd Character for Courage and good Sense, wou'd answer the Challenge of a Coxcomb; he confess'd, " That for his *own* Sex he was in no pain about their Judgment. But how shou'd he appear at Night before the *Maids of Honour* ? "

Such is the different *Genius* of Nations; and of the same Nation in different Times and Seasons. For so among the Antients, some have been known tender of the Sex to such a degree, as not to suffer 'em to expose their Modesty, by the View of Masculine Games, or Theatrical Representations of any kind whatever. Others, on the contrary, have introduc'd 'em into their Amphi-Theaters, and made 'em Sharers in the cruellest Spectacles.

But let our Authors or Poets complain ever so much of the Genius of our People, 'tis evident, we are not altogether so *barbarous* or *Gothick* as they pretend. We are naturally no ill Soil; and have musical Parts which might be cultivated with great Advantage, if these Gentlemen wou'd use the Art of Masters in their Composition. They have Power to work upon our better Inclinations, and may know by certain Tokens, that their *Audience* is dispos'd

to receive nobler *Subjects*, and taste a better *Manner*, than that which, thro Indulgence to *themselves* more than to the *World*, they are generally pleas'd to make their Choice. Sect. 3.

Besides some laudable Attempts which have been made with tolerable Success, of late Years, towards a just manner of Writing, both in the heroick and familiar Stile; we have older Proofs of a right Disposition in our People towards the moral and instructive Way. Our old dramattick Poet may witness for our good Ear and manly Relish. Notwithstanding his natural Rudeness, his unpolish'd Stile, his antiquated Phrase and Wit, his want of Method and Coherence, and his Deficiency in almost all the Graces and Ornaments of this kind of Writing; yet by the Justness of his *MORAL*, the Aptness of many of his *Descriptions*, and the plain natural Turn of several of his *Characters*, he pleases his Audience, and often gains their Ear; without a single Bribe from Luxury or Vice. That Piece of his which seems to have most affected *English* Hearts, and has perhaps been oftneft acted of any that have come upon our Stage, is almost one continu'd *Moral*: a Series of deep Reflections, drawn from *one* Mouth, upon the Subject of *one* single Accident and Calamity, naturally fitted to move Horrour and

**Part II. Compassion.** It may be said, of this Play;  
 if I mistake not, that it has properly but  
 ONE *Character* or *principal Part*. It contains  
 no Adoration or Flattery of *the Sex*: no  
 ranting at *the Gods*: no blustering *Heroism*:  
 nor any thing of that curious mixture of  
*the Fierce* and *Tender*, which makes the  
 hinge of modern Tragedy, and nicely varies  
 it between the Points of *Love* and *Honour*.

Upon the whole: since in the two great  
 poetick Stations, the *Epick* and *Dramatick*,  
 we may observe the moral Genius so natu-  
 rally prevalent: since our most approv'd  
*Heroick Poem* has neither the Softness of  
 Language, nor the fashionable Turn of  
 Wit; but merely solid Thought, strong  
 Reasoning, noble Passion, and a continu'd  
 Thred of Moral Doctrine, Piety, and Vir-  
 tue to recommend it; we may justly infer,  
 that it is not so much the *publick Ear*, as  
 the *ill Hand* and *vitious Manner* of our Poets,  
 which needs redress.

AND thus, at last, we are return'd to  
 our old Article of **ADVICE**; that main  
 Preliminary of *Self-Study* and *inward Converse*,  
 which we have found so much wanting in  
 the Authors of our Time. They shou'd add  
 the Wisdom of the *Heart* to the Task and  
 Exercise of the *Brain*, in order to bring  
 Pro-



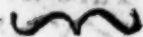
Proportion and Beauty into their Works. Sect. 3.  
That their Composition and Vein of Writing may be natural and free, they must settle Matters, in the first place, with *themselves*. And having gain'd a Mastery *here*; they may easily, with the help of their *Genius*, and a right use of *Art*, command their *Audience*, and establish a good *Taste*. 'Tis *on Themselves*, that all depends. We have consider'd their other Subjects of Excuse. We have acquitted the *Great Men*, their presumptive Patrons; and left 'em to their own Discretion. We have prov'd the *Criticks* not only an inoffensive, but highly useful Race. And for the AUDIENCE, we have found it not so bad as might at first be apprehended.

It remains that we pass Sentence on our *Authors*; after having precluded 'em their last Refuge. Nor do we condemn 'em on their want of *Wit* or *Fancy*; but of *Judgment* and *Correctness*; which can only be attain'd by thorow *Diligence*, *Study*, and impartial *Censure of themselves*. 'Tis *MANNERS* that is wanting. 'Tis a due Sentiment of *Morals*, which alone can make us knowing in Order and Proportion; and give us the just *Tone* and Measure of human Passion.

Part II. So much *the Poet* must necessarily borrow of the *Philosopher*, as to be Master of the *common* TOPICKS of Morality. He must at least be *speciously* honest, and in *all* appearance a Friend to Virtue, throout his Poem. The *Good* and *Wise* will abate him nothing in this kind. And *the People*, tho corrupt, are, in the main, best satisfy'd with this Conduct.

————— *Speciosa Locis, morataque rectè  
Fabula, nullius veneris, sine pondere & arte,  
Valdiùs oblectat populum, meliusque moratur,  
Quàm versus inopes rerum, nugæque canera.*

PART



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## PART III.

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### SECT. I.

**T**IS esteem'd the highest Compliment which can be paid a *Writer*, on the occasion of some new Work which he has made publick, to tell him that he has undoubtedly *surpass'd* HIMSELF. And indeed when one observes how well this Compliment is receiv'd; one wou'd imagine it to contain some wonderful *Hyperbole* of Praise. For according to the Strain of modern Politeness; 'tis not an ordinary Violation of Truth, which can afford a Tribute sufficient to answer any common degree of *Merit*. Now 'tis well known that the Gentlemen whose Merit lies towards *Authorship*, are unwilling to make the least Abatement on the foot of this Ceremonial. One wou'd wonder therefore to find 'em so intirely satisfy'd with a Form of Praise,



Part III. Praise, which in plain sense amounts to no more than a bare Affirmative. “ That they “ have in some manner differ’d from themselves, and are become somewhat *worse* “ or *better*, than their common rate.” For if the vilest Writer grows viler than ordinary, or exceeds his natural pitch on either side, he is justly said *to exceed, or go beyond himself*.

We find in the same manner, that there is no Expression more generally us’d in a way of Compliment to great Men and Princes, than that plain one, which is so often verify’d, and may be safely pronounc’d for Truth, on most occasions ; “ That they “ have acted *like themselves*, and suitably to “ their own Genius and Character.” The Compliment, it must be own’d, sounds well. No one suspects it. For who is there that in his Imagination joins not something worthy and deserving with his *true* and native SELF; as oft as he is refer’d to it; and made to consider, *Who he is?* Such is the *natural* Affection of all Mankind towards moral Beauty and Perfection, that they never fail in making this Presumption in behalf of themselves; “ That *by Nature* they have “ something estimable and worthy in respect of others of their Kind; and that “ their *genuine, true, and natural* SELF, “ is,

“ is, as it ought to be, of real value in Society, and justly honourable for the sake of its Merit, and good Qualitys.” They conclude therefore they have the height of Praise allotted ’em, when they are assur’d they have done nothing *below themselves*, or that in some particular Action, they have exceeded the ordinary *Tenor* of their Character.

Thus is every one convinc’d of the reality of a *better SELF*, and of the Cult or Homage which is due to It. The Misfortune is, we are seldom taught to seek this *Self*, and place it in a distinct View from its Representative or Counterfeit. In our holy Religion, which for the greatest part is adapted to the very meanest Capacitys, ’tis not to be expected that a Speculation of this kind shou’d be openly advanc’d. ’Tis enough that we have Hints given us of a nobler *Self*, than that which is commonly suppos’d to be the Basis and Foundation of our Actions. *Self-Interest* is there taken, as it is vulgarly conceiv’d. Tho on the other side there are, in the most sacred Characters, Examples given us of the highest Contempt of all such interested Views, of a Willingness to suffer without recompence for the sake of others, and of a Desire to part even with *Life* and *Being* it self, on account of what is

gene-

Sect. 1.

Part III. generous and worthy. But in the same manner as the celestial *Phenomena* are in the sacred Volumes generally treated according to common Imagination, and the then current System of Astronomy and natural Science; so the *moral Appearances* are in many places preserv'd without Alteration, according to vulgar Prejudice, and the general Conception of *Interest* and *Self-Good*. Our *real* and *genuine* SELF is sometimes suppos'd that *ambitious one* which is fond of Power and Glory, sometimes that *childish one* which is taken with vain Shew, and is to be invited to Obedience by promise of finer Habitations, precious Stones and Metals, shining Garments, Crowns, and other such dazzling Beautys, by which another *Earth*, or material *City*, is represented.

It must be own'd, that even at that time, when a greater and purer Light disclos'd it self in the chosen Nation; their natural Gloominess appear'd still, by the great difficulty they had *to know themselves*, or learn their real *Interest*, after such long Tutorage and Instruction from above. The Simplicity of that People must certainly have been very great; when the best Doctrine cou'd not go down without a *Treat*, and the best Disciples had their Heads so running upon their



their *Loaves*, that they were apt to construe Sect. 1.  
 every Divine Saying in a *Belly-Sense*, and  
 thought nothing more self-constituent than  
 that inferior Receptacle. Their Taste in  
 Morals cou'd not but be sutable to this ex-  
 traordinary Estimation of *themselves*. No  
 wonder if the *better* and *nobler* SELF was left  
 as a Mystery to a People, who of all human  
 kind were the most grossly *selfish*, crooked  
 and perverse. So that it must necessarily be  
 confess'd, in Honour of their Divine Legis-  
 lators, Patriots, and Instructors; that they  
 exceeded all others in Goodness and Gene-  
 rosity; since they cou'd so truly love their  
 Nation and Brethren, such as they were;  
 and cou'd have so generous and disinte-  
 rested Regards for those who were in them-  
 selves so sordidly interested and unde-  
 serving.

But whatever may be the proper Effect or  
 Operation of Religion, 'tis the known Pro-  
 vince of Philosophy to teach us *our selves*,  
 keep us the *self-same* Persons, and so regu-  
 late our governing Fancys, Passions and Hu-  
 mours, as to make us comprehensible to our  
 selves, and knowable by other Features than  
 those of a bare Countenance. For 'tis not  
 certainly by virtue of our Face, that we are  
*our selves*. 'Tis not *We* who change, when  
 our Complexion or Shape changes. But

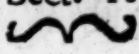
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Part III. there is that which when it is wholly metamorphos'd and converted, *We* are in reality transform'd and lost.

Shou'd a Friend of ours, who had endur'd many Sicknesses, and run many ill Adventures while he travel'd thro the remotest parts of the East, and hottest Countrys of the South, return to us so alter'd in his whole outward Figure, that we cou'd not know him again to be the same Man, till we had for a time convers'd with him; the matter wou'd not seem so very strange, nor wou'd our Concern on this account be very great. But shou'd a like Face and Figure of a Person return to us with Thoughts and Humours of a strange and foreign Turn, and with Passions, Affections, and Opinions wholly different from any thing we had formerly known belonging to such a Person; we shou'd say in earnest, and with the greatest Amazement and Concern, that this was *another Creature*, and not *the Friend* whom we once knew. Nor shou'd we in reality attempt any renewal of Acquaintance or Correspondence with such a Person, tho perhaps he might preserve in his Memory the Marks or Tokens of former Transactions which had pass'd between us.

When a Revolution of this kind, tho not so total, happens at any time in a  
Cha-

Character ; when the Passion or Humour of Sect. 1.  
a known Person changes remarkably from   
what it once was ; 'tis to *Philosophy* we then  
appeal. 'Tis either the Want or Weakness of  
this Principle, which is charg'd on the Delin-  
quent. And on this bottom it is, that we  
often challenge our selves, when we find such  
variation in our selves, and observe that it  
is not always *the same Self*, nor *the same In-*  
*terest* we have in view ; but often a direct  
contrary one, which we serve still with the  
same Passion and Ardour. When from a  
noted Liberality we change perhaps to as  
remarkable a Parsimony ; when from Indolence and Love of Rest we plunge into Bu-  
siness ; or from a busy and severe Character,  
abhorrent from the tender Converse of the  
fair Sex, we turn on a sudden to a contrary  
Passion, and become amorous, or uxorious ;  
we acknowledg the Weakness ; and charging  
our Defect on the general want of *Philoso-*  
*phy*, we say (sighing) " That we none of  
" *us know our selves.*" And thus we recog-  
nize the Authority and proper Object of  
Philosophy ; so far at least, that tho we  
pretend not to be compleat *Philosophers*, yet  
as we have more or less of this Intelli-  
gence or Comprehension of our selves, we  
accordingly confess we are more or less *truly*  
MEN, and more or less to be depended on,  
in



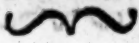
Part III. in Friendship, Society, and the Commerce  
of Life.

The *Fruits* of this Science are indeed the fairest imaginable ; and, upon proof, are found to be as well relish'd, and of as good Savour with Mankind. But when we turn our Eyes on that which we suppose the *Tree*, 'tis no wonder if we slight the *Gardener*ship, and think the manner of Culture a very contemptible Mystery. “ *Grapes*, “ 'tis said, *are not gather'd from Thorns ; nor* “ *Figs from Thistles.*” Now if in the literate World there be any choking Weed, any thing purely *Thorn or Thistle*, 'tis in all likelihood that very kind of Plant which stands for *Philosophy* in our Schools. There can be nothing more ridiculous than to expect that *Manners* or *Understanding* shou'd sprout from such a Stock. It pretends indeed some relation to *Manners*, as being definitive of the Natures, Essences, and Propertys of Spirits ; and some relation to *Reason*, as describing the Shapes and Forms of certain Instruments imploy'd in the reasoning Art. But had the craftiest of Men, for many Ages together, been imploy'd in finding out a method to confound *Reason*, and degrade the *Understanding* of Mankind ; they cou'd not perhaps have succeeded better, than by the Establishment of such a *Mock-Science*. I

I knew once a notable Eathusiast of the Sect. 1. itinerant kind, who being upon a high Spiritual Adventure in a Country where prophetick Missions are treated as no Jest, was, as he told me, committed a close Prisoner, and kept for several Months where he saw no manner of Light. In this Banishment from Letters and Discourse, the Man very wittily invented an Amusement much to his purpose, and highly preservative both of Health and Humour. It may be thought perhaps, that of all Seasons or Circumstances here was one the most sutable to our oft mention'd practice of SOLILOQUY; especially since the Prisoner was one of those whom in this Age we call Philosophers, a Successor of PARACELsus, and a Master in the occult Sciences. But as to *Moral Science* or any thing relating to *Self-Converse*, he was a mere Novice. To work therefore he went after a different Method. He tun'd his natural Pipes not after the manner of a Musician, to practise what was melodious and agreeable in Sounds, but to fashion and form all sort of articulate Voices the most distinctly that was possible. This he perform'd by strenuously exalting his Voice, and essaying it in all the several Dispositions and Configurations of his Throat and Mouth. And thus bellowing, roaring,

K

snarling,

Part III.  snarling, and otherwise variously exerting his Organs of Sound, he endeavour'd to discover what Letters of the Alphabet cou'd best design each Species, or what new Letters were to be invented to mark the undiscover'd Modifications. He found, for instance, the Letter *A* to be a most genuine Character, an original and pure Vowel, and justly plac'd as principal in the front of the Alphabetick Order. For having duly extended his under Jaw, to its utmost distance from the upper; and by a proper Insertion of his Fingers provided against the Contraction of either Corner of his Mouth, he experimentally discover'd it impossible for human Tongue under these Circumstances to emit any other Modification of Sound than that which was describ'd by this primitive Character. The Vowel *O* was form'd by an orbicular Disposition of the Mouth; as was aptly delineated in the Character it self. The Vowel *U* by a parallel Protrusion of the Lips. The other Vowels and Consonants by other various Collisions of the Mouth, and Operations of the active Tongue upon the passive Gum or Palate. The Result of this profound Speculation and long Exercise of our Prisoner was a *Philosophical Treatise*, which he compos'd when he was set at liberty. He esteem'd himself the only

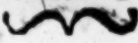


Maſter of Voice and Language on the ac- Sect. 1.  
count of this his *radical* Science, and *fundamental Knowledg* of Sounds. But whoever had taken him to improve their Voice, or teach 'em an agreeable or juſt manner of Accent or Delivery, wou'd, I believe, have found themſelves conſiderably deluded.

'Tis not that I wou'd condemn as uſeleſs this ſpeculative Science of *Articulation*. It has its place, no doubt, among the other Sciences, and may ſerve to *Grammar*, as *Grammar* ſerves to *Rhetorick* and to other Arts of Speech and Writing. The Solidity of *Mathematicks*, and its Advantage to Mankind, is prov'd by many effects in thoſe beneficial Arts and Sciences which depend on it: tho' *Aſtrologers*, *Horſcopers*, and other ſuch, are pleas'd to honour themſelves with the Title of *Mathematicians*. As for *Metaphyſicks*, and that which in the Schools is taught for *Logick* or for *Ethicks*, I ſhall willingly allow it to paſs for *Philology*, when by any real effects it is prov'd capable to refine our Spirits, improve our Underſtandings, or mend our Manners. But if the defining *material* and *immaterial Subſtances*, and diſtinguiſhing their *Propertys* and *Modes*, is recommended to us, as the right manner of proceeding in the Diſcovery of our own Nature, I ſhall be apt

Part III. to suspect such a Study as the more delusive and infatuating, on account of its magnificent Pretension.

The Study of Triangles and Circles interferes not with the Study of Minds. Nor does the Student in the mean while suppose himself advancing in Wisdom, or the Knowledge of Himself or Mankind. All he desires is to keep his Head sound, as it was before. And well, he thinks, he has come off, if there be no Crack made in it. As for other Ability or Improvement in the Knowledge of human Nature or the World; he refers himself to other Studys and Practice. Such is the *Mathematician's* Modesty and good Sense. But for the *Philosopher*, who pretends to be wholly taken up in considering his higher Facultys, and examining the Powers and Principles of his Understanding, if in reality his Philosophy be foreign to the Matter profess'd; if it goes beside the mark, and reaches nothing that we can truly call our Interest or Concern; it must be somewhat worse than mere Ignorance or Idiotism. The most ingenious way of becoming foolish, is *by a System*. And the surest Method to prevent good Sense, is to set up something in the room of it. The liker any thing is to Wisdom, if it

it be not *the thing it self*, the more directly Sect. 1.  
it becomes *its opposite*. 

One wou'd expect it of these *Physiologists* and Searchers of *Modes* and *Substances*, that being so exalted in their Understandings, and enrich'd with Science above other Men, they shou'd be as much above 'em in their Passions and Sentiments. The Consciousness of being admitted into the secret Recesses of Nature, and the inward Resources of a human Heart, shou'd, one wou'd think, create in these Gentlemen a sort of Magnanimity, which might distinguish 'em from the ordinary Race of Mortals. But if their pretended Knowledg of the Machine of *this World*, and of *their own Frame*, is able to produce nothing beneficial either to the one or to the other; I know not to what purpose such a Philosophy can serve, except only to shut the door against better Knowledg, and introduce Impertinence and Conceit with the best Countenance of Authority.

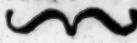
'Tis hardly possible for a Student, but more especially an *Author*, who has dealt in *Ideas*, and treated formally of *the Passions*, in a way of *natural Philosophy*, not to imagine himself more wise on this account, and more knowing in his own Character, and the Genius of Mankind. But that he



Part III. is mistaken in his Calculation, Experience generally convinces us: none being found more impotent in themselves, of less command over their Passions, less free from Superstition and vain Fears, or less safe from common Imposture and Delusion, than the noted Head-pieces of this Stamp. Nor is this a Wonder. The Speculation in a manner bespeaks the Practice. There needs no formal Deduction to make this evident. A small Help from our familiar Method of *Soliloquy* may serve turn: and we may perhaps decide this matter in a more diverting way; by confronting this super-speculative Philosophy with a more practical sort, which relates chiefly to our Acquaintance, Friendship, and good Correspondence with *our selves*.

On this account, it may not be to my Reader's Disadvantage, if forgetting him for a while, I apply chiefly to *my self*; and as occasion offers, assume that *self-conversant Practice*, which I have pretended to disclose. 'Tis hop'd therefore, he will not esteem it as ill Breeding, if I lose the usual regard to his Presence. And shou'd I fall insensibly into one of the Paroxysms describ'd; and as in a sort of Phrenzy, enter into high Expostulation with my self; he will not surely be offended with the free

Lan-

Language, or even with the Reproaches Sect. I.  
 he fears, from a Person who only makes  
 bold with whom he may. 

IF a Passenger shou'd turn by chance into a Watchmaker's Shop, and thinking to inform himself concerning *Watches*, shou'd inquire, of what Metal, or what Matter, each part was compos'd; what gave the Colours, or what made the Sounds; without examining what the real Use was of such an Instrument; or by what Movements its *End* was best attain'd, and its Perfection acquir'd: 'tis plain that such an Examiner as this, wou'd come short of any Understanding in the real Nature of the Instrument. Shou'd a Philosopher, after the same manner, employing himself in the Study of human Nature, discover only, what Effects each Passion wrought upon the Body; what change of Aspect or Feature they produc'd; and in what different manner they affected the Limbs and Muscles; this might possibly qualify him to give Advice to an Anatomist or a Limner, but not to *Mankind* or to *Himself*: Since according to this Survey he consider'd not the real Operation or Energy of his Subject, nor contemplated the *Man*, as *real MAN*, and

Part III. as a human Agent; but as a *Watch* or common *Machine*.

“ The Passion of *Fear* (as a modern Philosopher informs me) determines the  
 “ Spirits to the Muscles of the Knees,  
 “ which are instantly ready to perform their  
 “ Motion; by taking up the Legs with incomparable Celerity; in order to remove the Body out of harms way.”——  
 Excellent Mechanism! But whether the knocking together of the Knees be any more the cowardly Symptom of Flight, than the chattering of the Teeth is the stout Symptom of Resistance, I shall not take upon me to determine. I shall find nothing here which is of the least *Self-Concernment*. And I may depend upon it, that by the most refin’d Speculation of this kind, I shall neither learn to diminish my Fears, or raise my Courage. This, however, I may be assur’d of, that ’tis the Nature of Fear, as well as of other Passions, to have its increase and decrease, as it is fed by *Opinion*, and influenc’d by Custom and Practice.

These Passions, according as they have the ascendancy in me, and differ in proportion with one another, affect my Character, and make me different with respect to *my self* and others. I must, therefore, of necessity find some Improvement, by reflecting justly



on the manner of my own *Motion*, as guided Sect. 1.  
 by *Affections* which depend so much on Apprehension and Conceit. And by examining the various Turns, Inflexions, Declensions, and inward Revolutions of *the Passions*, I must undoubtedly come the better to understand a human Breast, and judg the better both of others and *my self*. 'Tis impossible to make the least advancement in such a Study, without acquiring some Advantage, from the Regulation and Government of those Passions, on which the Conduct of a Life depends.

For instance, if SUPERSTITION be the sort of Fear which most oppresses; 'tis not very material to inquire, on this occasion, to what Parts or Districts the Blood or Spirits are immediately detach'd, or where they are made to rendezvous. For this no more imports me to understand, than it depends on me to regulate or change. But when the grounds of this Fear are consider'd to be from *Opinion*, and the Subjects of it come to be thorowly search'd and examin'd; 'tis impossible but the Passion it self must diminish, as I discover more and more the Imposture which belongs to it.

In the same manner if VANITY be from *Opinion*, and I consider how *Vanity* is conceiv'd, from what imaginary Advantages,  
 and

Part III. and inconsiderable Grounds; if I view it in  
 its excessive height, as well as in its contrary  
 depression; 'tis impossible but I must in  
 some measure be reliev'd of this Distemper.

*Laudis amore tumes? sunt certa Pia-  
 cula —*

*Sunt verba & voces quibus hunc lenire  
 dolorem*

*Possis, & magnam morbi deponere partem.*

The same must happen in respect of *An-  
 ger, Ambition, Love, Desire*, and the other  
 Passions from whence I frame the various  
 Notion I have of *Interest*. For according as  
 these Passions veer, my *Interest* veers, my  
*Steerage* varies; and I make alternately now  
 this, now that, to be my *Course* and *Harbour*.  
 The Man in Anger, has a different *Happi-  
 ness* from the Man in Love. And the Man  
 who is grown covetous, has a different No-  
 tion of *Satisfaction* from what he had before,  
 when he was liberal. Even the Man in  
 Humour, has another Thought of *Interest*  
 and *Advantage* from the Man out of Hu-  
 mour, or in the least disturb'd. The Exa-  
 mination, therefore, of my Humours, and  
 the Enquiry after my Passions, must neces-  
 sarily draw along with it the search and  
 scrutiny of my *Opinions*, and the sincere  
 confi-

consideration of my *Scope* and *End*. And Sect. 1.  
thus the Study of *human Affection* cannot  
but lead me towards the Knowledg of *hu-*  
*man Nature*, and of *my self*.

This is the *Philosophy*, which, by Nature,  
has the Pre-eminence above all other Science,  
or Knowledg. Nor can this surely be of the  
sort call'd *vain* or *deceitful*; since it is the  
only means by which I can discover Vanity  
and Deceit. This is not of that kind which  
depends on *Genealogys* or *Traditions*, and *mi-*  
*nisters Questions* and *vain Jangling*. It has  
not its Name, as other Philosophys, from the  
mere Subtlety and Nicety of the Specula-  
tion; but, by way of Excellence, from its  
being superiour to all other Speculations;  
from its presiding over all other Sciences  
and Occupations; teaching the Measure of  
each, and assigning the just Value of every  
thing in Life. By this Science *Religion* it  
self is judg'd, *Spirits* are search'd, *Prophecys*  
prov'd, *Miracles* distinguish'd: the sole  
Measure and Standard being taken from  
*moral Rectitude*, and from the Discernment  
of what is sound and just in the Affections.  
For if the *Tree* is known only *by its Fruits*;  
my first Endeavour must be to distinguish the  
true Taste of *Fruits*, refine my Palat, and  
establish a just Relish in the kind. For to  
bid me judg Authority by Morals, whilst the  
Rule



Part III. Rule of Morals is suppos'd dependent on mere Authority and *Will*; is the same as to bid me see with my Eyes shut, measure without a Standard, and count without Arithmetick.

And thus Philosophy, which judges both of her self, and of every thing besides; discovers her own Province, and chief Command; teaches me to distinguish between her Person, and her Likeness; and shows me her immediate and real self, by that sole Privilege of teaching me *to know my self*, and *what belongs to me*. She gives to every inferiour Science its just rank; leaves some to measure Sounds; others to scan *Syllables*; others to weigh *Vacuums*, and define *Spaces*, and *Extensions*; but reserves to her self her due Authority, and Majesty; keeps her State, and antient Title, of *Vita Dux*, *Virtutis Indagatrix*, and the rest of those just Appellations which of old belong'd to her; when she merited to be apostrophiz'd, as she was, by the Orator: *Tu Inventrix Legum, Tu Magistra morum & disciplina \*\*\* Est autem unus dies bene & ex præceptis tuis actus, peccanti immortalitati anteponendus.* Excellent Mistress! but easy to be mistaken! whilst so many Hand-maids wear as illustrious Apparel; and some are made to outshine her far, in Dress, and Ornament.

In

In reality ; how specious a Study, how Sect. i.  
solemn an Amusement is rais'd from what  
we call *Philosophical Speculations* ! — the  
*Formation of Ideas* ! — their *Compositions*,  
*Comparisons*, *Agreement* and *Disagreement* !  
— What can have a better Appearance, or  
bid fairer for *genuine* and *true* PHILOSOPHY?  
Come on then. Let me philosophize in this manner ; if this be the way I  
am to grow *wise*. Let me examine my *Ideas*  
of *Space* and *Substance* : Let me look well into  
*Matter* and its *Modes* ; if this be looking into  
*my self* ; if this be to improve my *Under-*  
*standing*, and enlarge my *Mind*. Let me ob-  
serve, with diligence, what passes *here* ; what  
Connexion and Consistency, what Agree-  
ment or Disagreement I find *within* : Whe-  
ther, according to my present *Ideas*, that  
which I approve this Hour, I am like to ap-  
prove as well the next : And in case it be  
otherwise with me ; how or after what man-  
ner, I shall relieve my self ; how *ascertain* my  
*Ideas*, and keep my Opinion, Liking, and  
Esteem of things, *the same*. If this remains  
unsolv'd ; if I am still the same Mystery to  
my self as ever ; to what purpose is all this  
Reasoning and Acuteness ? Wherefore do  
I admire my Philosopher, or study to become  
such a one, my self ?

Part III. *To day* things have succeeded well with me; consequently my Ideas are rais'd :  
 “ 'Tis a fine World ! All is glorious ! Every  
 “ thing delightful and entertaining ! Man-  
 “ kind, Conversation, Company, Society ;  
 “ What can be more desirable ! ” *To mor-  
 row* comes Disappointment, Crosses, Dis-  
 grace. And what follows ? “ O miserable  
 “ Mankind ! Wretched State ! Who wou'd  
 “ live out of Solitude ? Who wou'd write  
 “ or act for such a World ? ” Philoso-  
 pher ! where are thy *Ideas* ? Where is *Truth*,  
*Certainty*, *Evidence*, so much talk'd of ? 'Tis  
 here they are to be maintain'd, if any where.  
 'Tis here I am to preserve some *just Dis-*  
*tinctions*, and *adequate Ideas* ; which if I can-  
 not do a jot the more, by what such a Phi-  
 losophy can teach me, the Philosophy is in  
 this respect imposing, and delusive. For  
 whatever its other Virtues are ; it relates  
 not to *me my self*, it concerns not *the Man*,  
 nor any otherwise affects *the Mind* than by  
 the Conceit of Knowledg, and the Assu-  
 rance rais'd from a suppos'd Improvement,  
 which is in reality none at all.

Again. What are my Ideas of *the*  
*World*, of *Pleasure*, *Riches*, *Fame*, *Life* ?  
 What Judgment am I to make of Mankind  
 and human Affairs ? What Sentiments am  
 I to frame ? What Opinions ? What  
 Maxims ?



Maxims? If none at all; why do I con- Sect. 1.  
cern my self in Speculations about my *Ideas*? ~~~~~

What is it to me, for instance, to know what kind of Idea I can form of *Space*?

“ Divide a solid Body of whatever Dimension; and it will be impossible for the  
“ Parts to move within the bounds of its  
“ Superficies: if there be not left in it a  
“ void Space, as big as the least part into  
“ which the said Body is divided.” —

Thus the *Atomist*, or *Epicurean*, pleading for a *Vacuum*. The *Plenitudinarian*, on the other side, brings his *Fluid* in play, and joins the Idea of *Body* and *Extension*. “ Of  
“ this, says one, I have clear Ideas. Of  
“ this, says the other, I can be certain. And  
“ what, say I, if in the case there be no  
“ certainty at all?” For *Mathematicians* are divided: and *Mechanicks* proceed as well on one Hypothesis as on the other. My *Mind*, I am satisfy’d, will proceed either way alike: For it is concern’d on neither side.

—— Philosopher! Let me hear concerning what is of some Use to me. Let me hear concerning *Life*; what the right Notion is; and what I am to stand to, upon occasion: that I may not, when Life seems retiring, or has run it self out to the very Dregs, cry *Vanity*! condemn the World, and at the same time complain, that *Life is short*  
and

Part III. *and passing!* For why so *short*; if not found *sweet*? Why do I complain both ways? Is Vanity, *mere Vanity*, a Happiness? Or can Misery *pass away* too soon?

This is of moment to me to examine. This is what is worth my while. If, on the other side, I cannot find the *Agreement* or *Disagreement* of my *Ideas* in this place; if I can come to nothing *certain* here; what is all the rest to me? What signifies it how I come by my *Ideas*, or how *compound* 'em; which are *simple*, and which *complex*? If I have a right Idea of *Life*, now when perhaps I think slightly of it, and resolve with my self, "That it may easily be laid down, " on any honourable occasion of Service to " my Friends, or Country;" teach me how I may preserve this *Idea*: or, at least, how I may get rid of it; that it may trouble me no more, nor lead me into ill Adventures. Teach me how I came by such an Opinion of Worth and Virtue; what it is, that at one time raises it so high, and at another time reduces it to nothing; how these Disturbances and Fluctuations happen; by what Innovation, what Composition, what *Intervention* of other *Ideas*. If this be the Subject of the *Philosophical Art*; I readily apply to it, and embrace the Study. If there be nothing of this in the Case; I have no occasion  
for

for this sort of Learning; and am no more desirous of knowing how I form or compound those *Ideas* which are mark'd by Words, than I am of knowing how, and by what Motions of my Tongue or Palat, I form those *articulate Sounds*, which I can full as well pronounce, without any such Science or Speculation.

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## S E C T. II.

**B**UT here it may be convenient for me to quit my self for a while, in favour of my Reader; lest if he prove one of the *uncourteous* kind, he shou'd raise a considerable Objection in this Place. He may ask perhaps, "Why a Writer for *Self-Entertainment* shou'd not keep his Writings to himself, without appearing in *Publick*, or before *the World*."

In answer to this I shall only say, that for appearing in *Publick*, or before *the World*, I do not readily conceive what our worthy Objecter may understand by it. I have, indeed, among my Acquaintance, certain Merchant-Adventurers in the Letter-Trade, who in Correspondence with their Factor-Bookseller, are enter'd into a notable Com-

L

merce



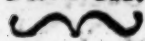
Part III. merce with *the World*. They have directly, and in due Form of *Preface*, and *Epistle Dedicatory*, solicited the *Publick*, and made Interest with Friends, for Favour and Protection on this account. They have ventur'd, perhaps, to join some great Man's Reputation with their own; having obtain'd his Permission to address a Work to him, on presumption of its passing for something considerable in the Eyes of *Mankind*. One may imagine that such patroniz'd and avow'd *Authors* as these, wou'd be shrewdly disappointed if *the Publick* took no notice of their Labours. But for my own part, 'tis of no concern to me, what regard *the Publick* bestows on my Amusements; or after what manner it comes acquainted with what I write for my private Entertainment, or by way of *Advice* to such of my Acquaintance as are thus desperately embark'd.

'Tis requisite, that my Friends, who peruse these *Advices*, shou'd read 'em in better Characters than those of my own Handwriting. And by good luck I have a very fair Hand offer'd, which may save me the trouble of re-copying, and can readily furnish me with as many handsom Copys as I wou'd desire, for my own and Friends Service. I have not, indeed, forbid my *Amanuensis* the making as many as he pleases for his

his own Benefit. What I write is not worth Sect. 2.  
being made a Mystery. And if it be worth  
any one's purchasing; much good may do  
the Purchaser. 'Tis a *Traffick* I have no  
share in; tho I accidentally furnish the  
Subject-matter.

And thus am I in no wise more an  
AUTHOR, for being *in Print*. I am con-  
scious to my self of no additional Virtue,  
or dangerous Quality, from having lain at  
any time under the weight of that alpha-  
betick Engine call'd *the Press*. I know no  
Conjuration in it, either with respect to  
Church, or State. Nor can I see why the  
Machine shou'd appear so formidable to  
Scholars, and renown'd Clerks; whose very  
Mystery and Foundation depends on the  
Letter-Manufacture. To allow *Benefit of*  
*Clergy*, and *to restrain the Press*, seems to  
me to have something of Cross-purpose in  
it. I can hardly think that *the Quality*  
of what is written can be alter'd by *the*  
*Manner* of Writing: or that there can be  
any harm in a quick way of copying fair,  
and keeping Copys alike. Why a Man may  
not be permitted to write with *Iron* as well  
as *Quill*, I can't conceive; or how a Writer  
changes his Capacity, by this new Dress, any  
more than by the wear of *Wove* Stockins, af-  
ter having worn no other Manufacture than  
*the Knit*.

## Part III.



SO much for my *Reader*; if perchance I have any besides the Friend or two above-mention'd. For being engag'd in *Morals*, and induc'd to treat so rigorous a Subject as that of *Self-Examination*; I naturally call to mind the extreme Delicacy and Tenderness of modern Appetites, in respect of the *Philosophy* of this kind. What Distaste possibly may have arisen from some medicinal Doses of a like nature, administer'd to raw Stomachs, at a very early Age, I will not pretend to examine. But whatever Manner in Philosophy happens to bear the least resemblance to that of *Catechism*, cannot, I'm persuaded, of it self, prove very inviting. Such a smart way of questioning our selves in our Youth, has made our Manhood more averse to the expostulatory Discipline. And tho the *metaphysical* Points of our Belief are by this method, with admirable Care and Caution, instil'd into tender Minds; yet the manner of thus anticipating Philosophy, may make the after-work of Reason, and the inward Exercise of the Mind, at a riper Age, proceed the more heavily, and with greater reluctance.

It must needs be a hard Case with us, after having pass'd so learned a Childhood, and been instructed in our own and other  
higher



higher *Natures, Essences, incorporeal Substances, Personalities*, and the like; to condescend at riper Years to ruminate and con- over this Lesson a second time. 'Tis hard, after having, by so many pertinent Interrogatorys, and decisive Sentences, declar'd *Who* and *What* we are; to come leisurely, in another View, to inquire concerning our real SELF and *End*, the Judgment we make of *Interest*, and the *Opinion* we have of ADVANTAGE and GOOD: which must necessarily determine us in our Conduct, and prove the leading Principle of our Lives. Sect. 2.

Can we bear looking anew into these Mysterys? Can we endure a new *Schooling*, after having once learnt our Lesson from *the World*? For by the Lesson of this latter *School*, and according to the Sense I acquire when I converse with such as are call'd *knowing* and *able Men*; shou'd I at any time ask my self, *What govern'd me*, I shou'd readily answer, *my Interest*.

“ But what is *Interest*? And how govern'd? By *Opinion* and *Fancy*. Is every thing therefore my *Interest* which I fancy such? Or may my *Fancy* possibly be wrong? It may. If my *Fancy* of *Interest* therefore be wrong; can my *Pursuit* or *Aim* be right? Hardly so. Can I

Part III. “ then be suppos’d to *hit*, when I know not  
 “ so much as how to *aim* ? ”

My chief Interest, it seems therefore, must be to get *an Aim*; and know certainly where my Happiness and Advantage lies. “ Where can it lie but with  
 “ *my Pleasure*; since my Advantage and  
 “ Good can never but be *pleasing*: And  
 “ what is *pleasing*, can never but be my Ad-  
 “ vantage and Good? Excellent! Let  
 “ *Fancy* therefore govern, and *Interest* be  
 “ what *we please*. For if that which *pleases*  
 “ *us* be our Good, *because it pleases us*;  
 “ any thing may be our INTEREST or  
 “ GOOD. That which we make such at  
 “ one time, we may unmake again at ano-  
 “ ther. No one can learn what *real Good*  
 “ is. Nor can any one upon this foot be  
 “ said to *understand his INTEREST*.”

Here, we see, are strange Embroils! —  
 But let us try to deal more candidly with our selves, and frankly own that *Pleasure* is no rule of GOOD; since when we follow *Pleasure* merely, we are disgusted, and change from one sort to another: condemning that at one time which at another we earnestly approve, and never judging equally of *Happiness*, whilst we follow *Passion* and mere *Humour*.

A Lover, for instance, when struck with Sect. 2.  
 the *Idea* or *Fancy* of his Enjoyment, promises  
 himself the highest Felicity, if he succeeds  
 in his *new Amour*. — He succeeds in it;  
 finds not the Felicity he expected: but pro-  
 mises himself the same again in *some other*.  
 — The same thing happens: He is dis-  
 appointed as before; but still has Faith. —  
 Weary'd with this Game, he quits the  
 Chace: renounces the way of Courtship and  
*Intrigue*, and detests the Ceremony and Dif-  
 ficulty of the Pleasure. — A *new Species*  
 of Amours invites him. Here too he meets  
 the same Inquietude and Inconstancy. —  
 Scorning to grow *fortish*, and plunge in the  
 lowest Sink of Vice, he shakes off his Intem-  
 perance; despises *Gluttony* and *Riot*; and  
 hearkens to *Ambition*. He grows a Man of  
 Business, and seeks Authority and Fame. —

*Quo teneam vultus mutantem PROTEA nodo?*

Lest this therefore shou'd be my own case;  
 let me see how I can controul my *Fancy*, and  
 fix it, if possible, on something which may  
 hold *good*. — When I exercise my Reason  
 in *moral* Subjects; when I employ my Affec-  
 tion in *friendly* and *social* Actions, I find I  
 can at that time sincerely *enjoy my self*. If  
 there be a Pleasure therefore of this kind;



Part III. why not indulge it? Or what harm wou'd there be, shou'd it grow greater by Indulgence? If I am *lazy*, and indulge my self in the languid Pleasure; I know the harm, and can foresee *the Drone*. If I am luxurious, I know the harm of this too; and have the plain Prospect of *the Sot*. If Avarice be my Pleasure; the End, I know, is being a *Miser*. But if HONESTY be my Delight, I know no other consequence from indulging such a Passion, than that of growing *better natur'd*, and *enjoying more and more the Pleasures of Society*. On the other hand, if this honest Pleasure be lost, by knavish Indulgence, and Immorality, there can hardly be a Satisfaction left of any kind; since good Nature and social Affection is so essential even to the Pleasures of a *Debauch*.

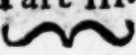
If therefore the only Pleasure I can freely and without reserve indulge, be that of the *honest* and *moral* kind; if the rational and social Enjoyment be so constant in it self, and so essential to Happiness; why shou'd I not bring my other Pleasures to correspond and be Friends with it, rather than raise my self other Pleasures, which are destructive of this Foundation, and have no manner of Correspondency with one another?

Upon this bottom let me try how I can bear the Assault of Fancy, and maintain my self

self in my moral Fortrefs, against the At- Sect. 2,  
tacks which are rais'd on the side of corrupt  
*Interest* and a wrong *Self*. When the Idea  
of Pleasure strikes, I ask my self. " Before  
" I was thus struck by the Idea, was any  
" thing amiss with me? No. There-  
" fore remove the Idea, and I am well.  
" But having this Idea such as I now  
" have, I cannot want the Thing, without  
" regret. See, therefore, which is best:  
" either to suffer under this Want, till the  
" Idea be remov'd; or by satisfying the  
" Want, confirm not only this Idea, but all  
" of the same Stamp."

In reality, has not *every* Fancy a like Pri-  
vilege of passing; if any single one be ad-  
mitted upon its own Authority? And what  
must be the Issue of such an Oeconomy, if  
the whole fantastick *Crew* be introduc'd, and  
the Door refus'd to none? What else but this  
can lead to the most dissolute and profligate  
of Characters? What is it, on the contrary,  
that raises us to any degree of Worth or  
Steddiness, but a direct contrary Practice  
and Conduct? Can there be *Strength of Mind*;  
can there be *Command over one's self*; if the  
Ideas of Pleasure, the Suggestions of Fancy,  
and the strong Pleadings of Appetite and  
Desire are not often withstood, and the *Fancys*  
themselves soundly reprimanded, and brought  
under Subjection?

Thus

Part III.  Thus it appears that the method of examining our Ideas is no pedantick Practice. Nor is there any thing un-galante in the manner of thus questioning the *Lady-Fancys*, which present themselves as charmingly dress'd as possible to solicit their Cause, and obtain a Judgment, by favour of that worse Part, and corrupt SELF, to whom they make their Application.

It may be justly said of these, that they are very powerful *Sollicitresses*. They never seem to importune us; tho they are ever in our Eye, and meet us which ever way we turn. They understand better how to manage their Appearance, than by always throwing up their Veil, and shewing their Faces openly in a broad Light, to run the Danger of cloying our Sight, or exposing their Features to a strict Examination. So far are they from such a Forwardness, that they often stand as at a distance; suffering us to make the first Advance, and contenting themselves with discovering a side Face, or bestowing now and then a glance in a mysterious manner, as if they endeavour'd to conceal their Persons.

One of the most dangerous of these *Enchantresses* appears in a sort of dismal Weed, with the most mournful Countenance imaginable; often casting up her Eyes, and wringing



wringing her Hands; so that 'tis impossible not to be mov'd by her, till her Imposture be fully known, and her Meaning consider'd. The Airs she borrows, are from the Tragick Muse MELPOMENE. Nor is she in her own Person any way amiable or attractive. Far from it. Her Art is to render her self as forbidding as possible; that her Sisters may by her means be the more alluring. And if by her tragick Aspect, and melancholy Looks, she can persuade us that *Death* (whom she represents) is such a hideous Form; she conquers in behalf of the whole fantastick Tribe of wanton, gay, and fond Desires. Effeminacy and Cowardice instantly prevail. The poorest *Means* of Life grow in Repute, when the *Ends* and *just Conditions* of it are so little known, and the Dread of parting with it rais'd to so high a degree. The more eagerly we grasp at *Life*, the more impotent we are in the Enjoyment of it. By this Avidity, its very Lees and Dregs are swallow'd: the Ideas of sordid Pleasure advanc'd. Worth, Manhood, Generosity, and all the nobler Opinions and Sentiments of *honest Good* and *virtuous Pleasure*, disappear, and fly before this *Queen of Terrours*.

'Tis a mighty Delight which a sort of counter-Philosophers take in seconding this  
*Phantom,*

Part III. *Phantom*, and playing her upon our Understandings, whenever they wou'd take occasion to confound 'em. The vitious Poets employ this Specter too on their side; tho after a different manner. By the help of this tragick Aëtrice, they gain a fairer Audience for the luxurious Fancys, and give their ERAS and other playfome *Muses* a fuller Scope in the support of Riot and Debauch. The gloomy Prospect of Death becomes the Incentive to Pleasures of the lowest Order. *Ashes* and *Shade*, the *Tomb* and *Cypress*, are made to serve as Foils to *Luxury*. The Abhorrence of an insensible State makes mere Vitality and Animal-Sensation highly cherish'd.

*Indulge genio: carpatulus dulcia; nostrum est*

*Quod vivis: Cinis, & Manes, & Fabula fies.*

'Tis no wonder if *Luxury* profits by the Deformity of this Specter-Opinion, and invites us to *live fast* according to her own false measure of Life; when the nobler Pleasures of it are, by the Dread of Death, and that intense Selfishness and Meanness which accompanys it, reduc'd so low, and in a manner brought to nothing.

But

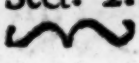
But here a lovely Form advances to our Sect. 2.  
Assistance, introduc'd by the prime *Muse*,  
the beauteous CALLIOPE. She shews us  
what real *Beauty* is, and what those *Numbers*  
are, which make Life perfect, and bestow  
the chief Enjoyment. She sets *Virtue* before  
our Eyes, and teaches us how to rate Life,  
from the Experience of the most heroick  
Spirits. She brings her Sisters CLIO and  
URANIA to support her. From the *former*  
she borrows whatever is memorable in  
History, and antient Time, to confront the  
tragick Specter, and shew the fixt Contempt  
which the happiest and freest Nations, as  
well as single Heroes, and private Men  
worthy of any Note, have ever express'd  
for that Impostress. From the *latter* she  
borrows what is sublimest in Philosophy, to  
explain the Laws of Nature, the Order of  
the Universe, and represent to us the Jus-  
tice of accompanying this amiable Admini-  
stration. She shews us that by this just Com-  
pliance we are made happiest: and that the  
measure of a happy Life is not from the  
fewer or more Sons which we behold, the  
fewer or more Breaths we draw, or Meals  
we eat; but from the having *once liv'd well*,  
acted our *Part* handsomly, and made our  
*Exit* chearfully, and as became us.

Thus



Part III. Thus we retain on Virtue's side the noblest Party of the *Muses*. Whatever is august among those Sisters, appears readily in our behalf. Nor are the more jocund Ladys wanting in their Assistance, when they act in the Perfection of their Art, and inspire some better Genius's in this kind of Poetry. Such were the nobler *Lyricks*, and those of the *latter*, and *more refin'd Comedy* of the *Antients*. The *THALIA's*, the *POLYMNIA's*, the *TERPSYCORNE's*, the *EUTERPE's* willingly join their Parts; and being alike interested in the Cause of *Numbers*, are with regret employ'd another way, in favour of *Disorder*. Instead of being made *Syrens* to serve the Purposes of Vice, they wou'd with more delight accompany their elder Sisters, and add their Graces and attractive Charms to what is most Harmonious, Muse-like, and Divine in human Life. There is this difference only between these and the more heroick Dames; that they can more easily be perverted, and take the vitious Form. For who but some Monster, rather than Master, in the Poetick Art, cou'd bring the *Epick* or *Tragick* Muse to act the Pandar, or be subservient to Effeminacy and Cowardice? 'Tis not against Death, Hazards or Toils, that Tragedy and the heroick Fable are pointed.

'Tis

'Tis not *mere Life* which is here exalted, or Sect. 2.  
 has its Price enhanc'd. On the contrary, its   
 Calamitys are expos'd: the Disorders of the  
 Passions set to view: Fortitude recommen-  
 ded: Honour advanc'd: the Contempt of  
 Death plac'd as the peculiar Note of every  
 generous and happy Soul; and the tena-  
 cious Love of Life, as the truest Character  
 of an abject Wretch. *Usque adeone mori*  
*miserum est?*

'Tis not to be imagin'd how easily we  
 deal with the deluding *Apparitions* and false  
 Ideas of Happiness and Good; when this  
 frightful *Specter* of Misery and Ill, is after  
 this manner well lay'd, and by honest Ma-  
 gick conjur'd down; so as not to give the  
 least Assistance to the other tempting *Forms*.  
 This is that *occult Science*, or sort of coun-  
 ter-*Necromancy*, which instead of Ghastli-  
 ness and Horrour, inspires only what is  
 gentle and humane, and dispels the im-  
 posing Phantoms of every kind. He may  
 pass undoubtedly, for no mean *Conjurer*,  
 who can deal with Spirits of this sort —  
 But hold! Let us try the Experiment in  
 due form, and draw the magick Circle.  
 Let us observe how the inferiour *Imps* ap-  
 pear; when the Head-*Goblin* is securely  
 laid —

See!

## Part III.

See! The *Enchantress* INDOLENCE presents her self, in all the Pomp of Ease and lazy Luxury. She promises the sweetest Life, and invites us to her Pillow: enjoins us to expose our selves to no adventurous Attempt; and forbids us any Engagement which may bring us into Action.

“Where, then, are the Pleasures which

“*Ambition* promises, and *Love* affords?

“How is the gay World enjoy’d? Or

“are those to be esteem’d *no Pleasures*,

“which are lost by Dullness and Inaction?

“But *Indolence* is the highest Pleasure.

“To live, and not to feel! To feel

“no Ill. What Good then? *Life* it

“self. And is this properly to live?

“Is sleeping, *Life*? Is this what I shou’d

“study to prolong? ———” Here the

*fantastick Tribe* it self seems scandaliz’d. A

Civil War begins. The major part of the

capricious Dames range themselves on *Reason*’s

side, and declare against the languid

SYREN. *Ambition* blushes at the offer’d

Sweet. *Conceit* and *Vanity* take superiour

Airs. Even Luxury her self in her polite

and elegant Humour reproves the Apostate-

Sister, and marks her as an Alien to true

Pleasure ——— “Away thou drowsy

“*Phantom!* Haunt me no more. For I

“have learn’d from better than thy Sister-

“hood



“ hood, that Life and Happiness consist Sect. 2.  
 “ in *Action* and *Employment*.”

But here a busy Form solicits us; active, industrious, watchful, and despising Pains and Labour. She wears the serious Countenance of Virtue, but with Features of Anxiety and Disquiet. What is it she mutters? What looks she on, with such Admiration and Astonishment?—

Bags! Coffers! Heaps of shining Metal!

“ What? for the Service of *Luxury*?

“ For *her* these Preparations? Art thou

“ then *her* Friend (grave Fancy!) is it for

“ her thou toilst? No, but for Provi-

“ sion against Want. But, Luxury a-

“ part! tell me now, hast thou not already

“ a Competence? 'Tis good to be se-

“ cure against the fear of starving. Is

“ there then no Death but *this*? No other

“ Passage out of Life? Are other Doors

“ secur'd, if this be barr'd? Say, AVA-

“ RICE! (thou emptyest of Phantoms) is

“ it not mere *Cowardice* thou serv'st?

“ What have I then to do with thee, when

“ once I have dismiss'd thy Patroness, and

“ despis'd her Threats?”

Thus I contend with *Fancy* and *Opinion*; and search the Mint and Foundry of *Imagination*. For here the Appetites and Desires are fabricated. Hence they derive

M

their

Part III. their Privilege and Currency. If I can  
 stop the Mischief here, and prevent false  
 Coinage; I am safe. “*Idea!* wait a  
 “ while till I have examin’d thee, whence  
 “ thou art, and to whom thou retain’st.  
 “ Art thou of *Ambition’s* Train? Or dost  
 “ thou promise only *Pleasure*? Say! what  
 “ am I to sacrifice for thy sake? What  
 “ Honour? What Truth? What Man-  
 “ hood?—— What Bribe is it thou  
 “ bring’st along with thee? Describe the  
 “ flattering Object; but without Flattery;  
 “ plain, as the thing is; without addition,  
 “ without sparing or reserve. Is it *Wealth*?  
 “ is it *Report*? a *Title*? or a *Female*?  
 “ Come not in a Troop (ye Fancys!) Bring  
 “ not your Objects crouding, to confound  
 “ the Sight. But let me examine your  
 “ *Worth* and *Weight* distinctly. Think not  
 “ to raise accumulative Happiness. For if  
 “ separately, you contribute nothing; in  
 “ Conjunction you can only amuse.”

WHILST I am thus penning a *Soliloquy*  
 in form, I can’t forbear reflecting on my  
 Work. And when I view the manner of it  
 with a familiar Eye; I am readier, I find,  
 to make my self Diversion on this occasion,  
 than to suppose my self in good earnest,  
 about a Work of Consequence. What!

“ Am

" Am I to be thus fantastical? Must I Sect. 2.  
 " busy my self with Phantoms? fight  
 " with Apparitions and Chimeras? For  
 " certain: Or the Chimeras will be before-  
 " hand with me, and busy themselves so as  
 " to get the better of my Understanding.  
 " What! talk to my self like some  
 " *Madman*, in different Persons and under  
 " different Characters! Undoubtedly:  
 " or 'twill be soon seen who is a *real Mad-*  
 " *man*, and changes *Character* in earnest,  
 " without knowing how to help it."

This indeed is but too certain; That as  
 long as we enjoy a MIND; as long as we  
 have *Appetites* and *Sense*, the *Fancys* of all  
 kinds will be hard at work; and whether we  
 are in company, or alone, they must range  
 still, and be active. They must have their  
 Field. The Question is, Whether they  
 shall have it wholly to themselves; or whe-  
 ther they shall have some *Controuler* or *Ma-*  
*nager*. If none; 'tis this, I fear, that leads  
 to *Madness*. 'Tis this, and nothing else,  
 that can be call'd *Madness* or *Loss of Reason*.  
 For if Fancy be left Judg of any thing; she  
 must be Judg of all. Every thing is right, if  
 any thing be so, because *I fancy it*. " The  
 " House turns round. No, but my  
 " Head turns. I have a Giddiness: that's  
 " all." 'Tis by means therefore of a



Part III. Controuler and Corrector of Fancy, that  
 I am fav'd from being mad. Otherwise,  
 'tis *the House turns*, when I am giddy. 'Tis  
*things* that change (for so I must suppose)  
 when my *Passion* merely, or *Temper* changes.

" But I was out of Order. I dreamt.

" Who tells me this? Who but the

" *Correctrice*, by whose means I am in my

" Wits, and without whom I am no longer

" *my self*."

Every Man who is not absolutely beside himself, must of necessity hold his Fancys under some kind of Discipline and Management. The *stricter* this Discipline is, the more the Man is rational and in his Wits. The *looser* it is, the more fantastical he must be, and the nearer to the Madman's State. This is a Business which can never stand still. I must always be Winner or Loser at the Game. Either I work upon my Fancys, or they on me. If *I* give Quarter, *They* won't. There can be no Truce, no Suspension of Arms between us. The one or the other must be superiour, and have the Command. For if the Fancys are left to themselves, the Government must, of course, be theirs. And then, what difference between such a State and Madness?

The Question therefore is the same here, as in a *Family*, or *Houſhold*, when 'tis ask'd

" *Who*

“ *Who rules? or Who is Master?* ” Learn Sect. 2.  
 by the Voices. Observe who speaks aloud  
 in a commanding Tone: Who talks, who  
 questions; or who is talk’d with, and who  
 question’d. For if the Servants take the  
 former part; they are the Masters, and the  
 Government of the House will be found  
 such as naturally may be expected in these  
 Circumstances.

How stands it therefore, in my own Oeconomy, my principal Province and Command? How stand my *Fancys*? How do they deal with me? Or do I take upon me to deal with *them*? Do I talk? Or am I talk’d with, and contented to hear without giving a Reply? If I vote with Fancy, and judg of Happiness and Misery as she judges; how am I *my self*?

He who in a Plain imagines *Precipices* at his Feet, impending *Rocks* over his Head; fears bursting Clouds in a clear Sky, cries *Fire! Deluge! Earth-quake* or *Thunder!* when all is quiet; does he not rave? But one whose Eyes strike Fire by a Blow; one whose Head is only giddy from the Motion of a Ship, when he has been newly set ashore; or one who from a Distemper in his Ears hears thundring Noises; can readily redress these several Apprehensions, and is by this means sav’d from Madness. A

Part III. Distemper in my Eye may make me see the  
 ~~~~~  
 strangest kind of Figures. And when Cataracts and other Impurities are gathering in that Organ; Flys, Insects, and other various Forms, seem playing in the Air before me. But let my Senses err ever so widely; I am not on this account *beside my self*: Nor am I out of my own Possession, whilst there is a Person left within; who has Power to dispute the Appearances, and redress the Imagination. I am accosted by Ideas and striking Apprehensions: But I take nothing on their Report. I hear their Story, and return 'em Answer, as they deserve. *Fancy* and I are not all one. The Disagreement makes me *my own*. When, on the contrary, I have no Debate with her, no Controversy, but take for *Happiness* and *Misery*, for *Good* and *Ill*, whatever she presents as such; I must then join Voices with her, and cry *Precipice! Fire! CERBERUS! Elyzium!*—

“ *Sandy Desarts! flowery Fields!*

“ *Seas of Milk, and Ships of Amber!*”

A *Grecian* Prince, who had the same Madness as ALEXANDER, and was deeply struck with the *Fancy* of conquering Worlds, was ingeniously shewn the Method of expostulating

†

postulating with his *Lady-Governess*; when by a discreet Friend, and at an easy Hour, he was ask'd little by little, concerning his Design, and the *final Purpose*, and promis'd *Good* which the flattering Dame propos'd to him. The Story is sufficiently noted. All the Artifice employ'd against the Prince was a well-manag'd Interrogatory of *what next?* Lady-Fancy was not aware of the Design upon her; but let her self be worm'd out, by degrees. At first, she said the Prince's design was only upon a Tract of Land, which stood out like a Promontory before him, and seem'd to eclipse his Glory. A fair rich Island, which was close by, presented it self next, and as it were naturally invited Conquest. The opposite Coast came next in view. Then the Continent on each side the larger Sea. And then (what was easiest of all, and wou'd follow of course) the Dominion both of Sea and Land. "And *What next?* What shall we do, when we are thus happy, and have our full Wish? Why then, we'll sit down, and be good Company over a Bottle. Alas, Sir! What hinders us from doing the same, where we now are? Will our Humour, or our Wine grow better? Shall we be more secure, or at Heart's Ease? What you may

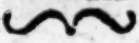
Part III. “possibly lose by these Attempts, is easy to
 “conceive. But which way you will be a
 “Gainer, your *own Fancy* (you see) cannot
 “so much as suggest.” FANCY in the
 mean while carry’d her point: For she was
 absolute over the Monarch; and had been
 too little talk’d to *by her self*, to bear being
 reprov’d *in Company*. The Prince grew
 fullen; turn’d the Discourse; abhor’d the
 Profanation offer’d to his Sovereign-Em-
 press; deliver’d up his Thoughts to her
 again with deep Devotion, and fell to con-
 quering with all his Might. The Sound
 of *Victory* rung in his Ears. *Laurels* and
Crowns play’d before his Eyes. What was
 this but *Giddiness* and *Dream*? *Appearances*
 uncorrected? Worlds dancing? Phantoms
 playing?

Seas of Milk! and Ships of Amber!

’Tis easy to bring the *Hero’s* Case home
 to our selves; and see, in the ordinary Cir-
 cumstances of Life, how *Love*, *Ambition*,
 and the gayer Tribe of *Fancy’s* (as well as
 the gloomy and dark *Specters* of another
 sort) prevail over our Mind. ’Tis easy to
 see how they work upon us, when we think
 it not worth our while to be before hand
 with ’em, and bestow repeated Lessons on
 the

the encroaching *Sorcereſſes*. On this it is, Sect. 2.
 that our offer'd ADVICE, and Method of
 SOLILOQUY depends. And whether or
 no this be of uſe towards making us any
 wiſer or happier; I am confident, it muſt
 help to make us the *wittier* and *politer*. It
 muſt, beyond any other Science, teach us
 the Turns of Humour and Paſſion, the Va-
 riety of Manners, the Juſtneſs of Charac-
 ters, and Truth of Things; which when
 we rightly underſtand, we may naturally
 deſcribe. And on this depends chiefly the
 Skill and Art of a *good Writer*. So that if
 to *write well* be a juſt pretence to Merit;
 'tis plain, that *Writers*, who are apt
 to ſet no ſmall Value on their Art, muſt
 confeſs there is ſomething valuable in this
ſelf-examining Practice, and Method of *in-*
ward Colloquy.

As for the *Writer of theſe Papers* (as mo-
 dern *Authors* are pleas'd modeſtly to ſtile
 themſelves) he is contented, for his part,
 to take up with this Practice, barely for his
 own proper Benefit and Behoof; without
 regard to the high Function or Capacity
 of *Author*. It may be allow'd him, in this
 particular, to imitate the beſt Genius and
 moſt Gentleman-like of *Roman Poets*. And
 tho by an Exceſs of Dullneſs, it ſhou'd be
 his miſfortune to learn nothing of his *Wit*,
 he

Part III. he is persuaded he may something of his
 *Honesty, and good Humour.*

——— *Neque enim, cum lectulus, aut ME
 Porticus excepit, desum, MIHI: "Rectius
 " hoc est:*

*" Hoc faciens, vivam melius: sic dulcis
 " Amicis*

*" Occurram." ——— Hac EGO MËCUM
 Compressis agito labris. ———*

S E C T. III.

WE are now arriv'd to that part of
 our Performance, where it becomes
 us to cast our Eye back, on what has pass'd.
 The Observers of Method generally make
 this the Place of *Recapitulation*. Other Ar-
 tists have substituted the Practice of APO-
 LOGY, or *Extenuation*. For the antici-
 pating Manner of prefatory Discourse, is
 too well known, to work any surprising ef-
 fect in the Author's behalf: *Preface* being
 become only another word to signify *Excuse*.
 Besides that the Author is generally the most
 straiten'd in that preliminary Part, which
 on other accounts is but too apt to grow
 voluminous. He therefore takes the Advan-
 tage

tage of his *Corollary* or *Winding up*; and ends pathetically, by endeavouring in the softest manner to reconcile his Reader to those Faults, which he chuses rather to excuse than to amend. Sect. 3.

General Practice has made this a necessary Part of Elegance, hardly to be pass'd over by any Writer. 'Tis the chief Stratagem by which he engages in personal Conference with his Reader; and can talk immoderately of *Himself*, with all the seeming Modesty of one who is the furthest from any selfish Views, or conceited Thoughts of his own Merit. There appears such a peculiar Grace and Ingenuity in the method of confessing Laziness, Precipitancy, Carelessness, or whatever other Vices have been the occasion of the Author's Deficiency; that it wou'd seem a Pity, had the Work it self been brought to such Perfection, as to have left no room for the penitent Party to enlarge on his *Demerits*. For from the multiplicity of these, he finds Subject to ingratiate himself with *his Reader*; who doubtless is not a little rais'd by this Submission of a *confessing Author*; and is ready, on these terms, to give him *Absolution*, and receive him into his good Grace and Favour.

In

Part III. In the galante World, indeed, we find how far a *Humility* of this kind prevails. They who hope to rise by MERIT, are likeliest to be disappointed in their Pretensions. The confessing Lover, who ascribes all to the Bounty of the Fair one, meets his Reward the sooner, for having study'd less how to deserve it. For MERIT is generally thought presumptuous, and suppos'd to carry with it a certain Assurance and Ease, with which a *Mistress* is not so well contented. The Claim of well deserving seems to derogate from the pure Grace and Favour of the *Benefactrice*; who then appears to her self most sovereign in Power, and likeliest to be obey'd without reserve, when she bestows her Bounty, where there is least Title, or Pretension.

Thus a certain Adoration of the Sex, which passes in our Age without the least Charge of Profaneness, or Idolatry, may, according to vulgar Imagination, serve to justify these *galante Votarys*, in the imitation of the real *Religious* and *Devout*. The method of Abasement may be thought the properest to make Approaches to these Shrines: And the intire Resignation of *Merit* may, in these Cases, be esteem'd the only ground of well deserving. But what we allow to *Heaven*, or to the *Fair*, shou'd not, methinks,

thinks, be made a Precedent, in favour of *Sect. 3.*
the World. Whatever Deference is due to
 that Body of Men whom we call *Readers*;
 we may be suppos'd to treat 'em with suffi-
 cient Honour; if with thorow Diligence,
 and Pains, we endeavour to render our *Works*
 perfect; and leave 'em to judg of the Per-
 formance, as they are able.

However difficult it may be for the Artist
 of any kind to bring *Perfection* into his
 Work; if he has not at least the *Idea of*
Perfection to give him Aim, he will be found
 very defective and mean in his Performance.
 Tho his Intention be to please the World,
 he must be in a manner above it; and fix
 his Eye upon that consummate *Grace*, that
 Beauty of *Nature*, and that *Perfection* of
 Numbers, which the rest of Mankind, feel-
 ing only by the Effect, whilst ignorant of
 the Cause, term the *je ne scay quoy*, or the
 I know not what; and suppose to be a kind
 of *Charm*, or *Enchantment*, of which the
 Artist himself can give no account.

But here, I find, I am tempted to do what
 I have my self condemn'd. Hardly can I
 forbear making some *Apology* for the frequent
 Recourse I have to the Rules of common
 Artists, to the Masters of Exercises, to the
 Academys of Painters, Statuaries, and the
 rest of the *Virtuoso*-Tribe. But in this I

Part III. am so fully satisfy'd I have Reason on my side, that let Custom be ever so strong against me, I had rather repair to these inferior Schools, to search for TRUTH, and NATURE; than to some other Places, where higher Arts and Sciences are profess'd.

I am persuaded that to be a *Virtuoso* (so far as befits a Gentleman) is a higher step towards the becoming a Man of Virtue and good Sense, than the being what in this Age we call a *Scholar*. For even rude Nature it self, in its primitive Simplicity, is a better Guide to Judgment, than improv'd Sophistry, and pedantick Learning. The *Faciunt, na, intellegendo, ut nihil intellegant*, will ever be apply'd by Men of Discernment and free Thought to such Logick, such Principles, such Forms and Rudiments of Knowledge, as are establish'd in certain Schools of Literature and Science. The case is sufficiently understood even by those who are unwilling to confess the Truth of it. Effects betray their Causes. And the known Turn and Figure of those Understandings, which sprout from Nurserys of this kind, give a plain Idea of what is judg'd on this occasion. 'Tis no wonder, if after so wrong a ground of Education, there appears to be such need of Redress, and Amendment, from that School which we call *the World*.
The

The mere *Amusements* of Gentlemen are Sect. 3.
 found more improving than the profound
Researches of Pedants. And in the Manage-
 ment of our Youth, we are forc'd to have
 recourse to the former ; as an Antidote a-
 gainst the *Taste* and *Manners* peculiar to the
 latter Breeding. If the Formalists of this
 sort were erected into Patentees, with a
 sole Commission of *Authorship* ; we shou'd
 see such Writing in our Days, as wou'd ei-
 ther wholly wean us from Books, or at least
 send us to such as were not of our own
 Age, or Nation.

There can be no kind of Writing which
 relates to Men, and Manners, where it is
 not necessary for the Author to understand
 the *Sublime* of Characters, and carry in his
 Eye the Model or Exemplar of that *natural*
Grace, which gives to every Action its at-
 tractive Charm. If he has no Eye, or Ear,
 for these *interiour Numbers* ; 'tis not likely
 he shou'd understand much of that *exteriour*
Proportion and *Symmetry* of Composition,
 which constitutes a *legitimate Piece*.

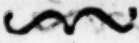
Cou'd we but once convince our selves of
 what is in it self so evident ; “ That there
 “ is a wrong and a right *Taste* as well in
 “ inward Features and Characters, as in
 “ outward Person, Behaviour and Action ;”
 we shou'd be far more asham'd of Ignorance
 and

Part III. and wrong Judgment in the former, than in the latter of these Graces. Even in the Arts, which are merely Imitations of that outward Grace, we not only confess a *Taste*; but make it a part of refin'd Breeding, to discover, amongst the many false Relishes and ill Stiles, the true and natural one, which represents the real *Beauty* and *VENUS* of the kind. 'Tis the same *Grace* and *VENUS*, which discovering it self in the Turns of *Character*, and the variety of *human Affections*, is copy'd by the writing Artist. If he understands not the *VENUS* and *Decorum* of this inward kind, he can neither paint advantageously after the Life, nor in a feign'd Subject, where he has full scope. For never can he, on these Terms, represent Merit and Virtue, or mark Deformity and Blemish. He can neither describe a *perfect Character*, or, what is more according to Art, express the Effect and Force of this *Perfection*, from the Result of various and mixt Characters of Life. And thus the Science of *Virtuoso's*, and that of *Virtue* it self, lie not far apart.

One who aspires to the Character of a Man of Breeding and Politeness, is careful to form his Judgment of Arts and Sciences upon right Models of *Perfection*. If he travels to *ROME*, he enquires which are the truest

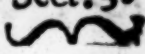
trueſt Pieces of Architecture, the beſt Remains of Statues, the beſt Paintings of a RAPHAEL, or a CARACHE. However antiquated, rough, or diſmal they may appear to him, at firſt ſight; he reſolves to view 'em over and over, till he has brought himſelf to reliſh 'em, and find their hidden *Graces* and *Perfections*. He takes particular Care to turn his *Eye* from every thing that is gaudy, luſcious, and of a *false Taſte*. Nor is he leſs careful to turn his *Ear* from every ſort of Muſick, beſides that which is of the beſt Manner, and trueſt Harmony.

'Twere to be wiſh'd we had the ſame regard to a *right Taſte* in Life, and Manners. To this, our Reading, if it be of the right ſort, muſt principally contribute. Whatever Company we keep; or however polite and agreeable their Characters may be, with whom we converſe, or correſpond; if the *Authors* we read are of another kind, we ſhall find our Palat ſtrangely turn'd their way. We are the unhappier in this reſpect, for being *Scholars*; if our Studys be ill choſen. Nor can I, for this reaſon, think it proper to call a Man *well-read* who reads *many Authors*: ſince he muſt of neceſſity have more ill Models, than good; and be more ſtufft with Bombaſt, ill Fancy,

Part III. and wry Thought; than fill'd with solid
 Sense, and just Imagination.

But notwithstanding this Hazard of our *Taste*, from a Multiplicity of Reading; we are not, it seems, in the least scrupulous in our Choice of Subject. We read whatever comes next us. What was first put into our hand, when we were young, serves us ever afterwards for serious Study. The rest is Play, and Fancy. We reject all *Rule*; as thinking it an Injury to our Diversions, to have regard to *Truth* or *Nature*: without which, however, nothing can be truly agreeable, or entertaining; much less, instructive, or improving. We care not how *Gothick* or *Barbarous* our Models are; what ill design'd or monstrous Figures we view; or what false Proportions we see describ'd. And thus our *Eye* and *Ear* is lost. Our *Taste* must of necessity grow barbarous, whilst *Barbarian* Customs, Savage Manners, *Indian Wars*, and Wonders of the *Terra incognita*, employ our leisure Hours, and are the chief Materials to furnish out a Library.

These are in our present Days, what *Books of Chivalry* were, in our Forefathers. I know not what *Faith* our valiant Ancestors may have had in the Storys of their Giants, their Dragons, and *St. GEORGE'S*. But for our *Faith*, as well as our *Taste*, in this
 other

other way of reading; I must confess I Sect. 3.
can't consider of it, without Astonishment. 
It must certainly be something else than *Incredulity*, which fashions the Taste and Judgment of many of those Gentlemen, whom we hear censur'd as *Atheists*, for attempting to philosophize after a newer manner than has been known of late. Besides what I have observ'd in Company with the Men of this Character, I can produce many anathematiz'd Authors, who if they want a true *Israelitish* Faith, can make amends by a *Chinese* or *Indian* one. If they are short in *Syria*, or the *Palestine*; they have their full measure in *America*, or *Japan*. Historys of *Incas* or *Iroquois*, written by Eriars and Missionarys, Pirates and Renegades, Sea-Captains and trusty Travellers, pass for authentick Records, and are *canonical*, with the *Virtuoso's* of this sort. Tho *Christian* Miracles may not so well satisfy 'em; they dwell with the highest Contentment on the Prodigys of *Moorish* and *Pagan* Countrys. They have far more Pleasure in hearing the monstrous Accounts of monstrous Men, and Manners; than the politest and best Narrations of the Affairs, the Governments, and Lives of the wisest and most polish'd People.

Part III.

'Tis the same *Taste* which makes us prefer a *Turkish* History to a *Grecian*, or a *Roman*; an *ARIOSTO* to a *VIRGIL*; and a Romance, or Novel, to an *Iliad*. We have no regard to the Character or Genius of our *Author*: nor are so far curious, as to observe how able he is in the Judgment of *Facts*, or how ingenious in the Texture of his *Lyes*. For Facts unably related, tho with the greatest Sincerity, and good Faith, may prove the worst sort of Deceit: And mere Lyes, judiciously compos'd, can teach us the Truth of Things, beyond any other manner. But to amuse our selves with such Authors as neither know how to lye, nor tell Truth, discovers a *Taste*, which methinks one shou'd not be apt to envy. Yet so enchanted we are with the travelling Memoirs of any casual Adventurer; that be his Character, or Genius, what it will, we have no sooner turn'd over a Page or two, but we begin to interest our selves highly in his Affairs. No sooner has he taken Shipping at the Mouth of the *Thames*, or sent his Baggage before him to *Gravesend*, or *Buoy in the Nore*, but strait our Attention is earnestly taken up. If in order to his more distant Travels, he takes some Part of *EUROPE* in his way; we can with patience hear of Inns and Ordinarys, Passage-Boats and

and Ferrys, foul and fair Weather; with Sect. 3.
 all the Particulars of the Author's Diet,
 Habit of Body, his personal Dangers and
 Mischances, on Land, and Sea. And thus,
 full of Desire and Hope, we accompany him,
 till he enters on his great Scene of Action,
 and begins by the Description of some *enor-*
mous Fish, or Beast. From monstrous *Brutes*
 he proceeds to yet more *monstrous Men.* For
 amongst this Race of Authors, *he* is ever
 compleatest, and of the first Rank, who can
 speak of Things the most *unnatural* and
monstrous.

This Humour our old Tragick Poet seems
 to have discover'd. He hit our *Taste* in
 giving us a *Moorish* Hero, full freight with
 Prodigy: a wondrous *Story-Teller!* But
 for the attentive Part, the Poet chose to
 give it to Woman-kind. What passionate
 Reader of *Travels*, or Student in the prodi-
 gious Sciences, can refuse to pity that fair
 Lady, who fell in Love with the *miraculous*
 MOOR? especially considering with what
 futable grace such a Lover cou'd relate the
 most monstrous Adventures, and satisfy the
 wondring Appetite with the most wondrous
 Tales; *Wherein* (says the Hero-Traveller)

*Of Antars vaste, and Desarts idle,
 It was my Hint to speak:*

N 3

And

Part III.



*And of the Cannibals that each other eat!
The Anthropophagie! and Men whose Heads
Do grow beneath their Shoulders. These to
hear*

Wou'd DESDEMONA seriously incline.

Seriously, 'twas a woful Tale! unfit, one wou'd think, to win a tender Fair-one. It's true, the Poet sufficiently condemns her Fancy; for which he makes her to pay dear, in the end. But why, amongst his *Greek Names*, he shou'd have pitch'd on one that denoted the Lady *Superstitious*, I can't imagine: unless, as Poets are sometimes Prophets too, he shou'd figuratively, under this dark *Type*, have represented to us, That about a hundred Years after his Time, the Fair Sex of this Island shou'd, by other monstrous *Tales*, be so seduc'd, as to turn their Favour chiefly on the Persons of the *Tale-Tellers*; and change their natural Inclination for fair, candid, and courteous Knights, into a Passion for a mysterious Race of black Enchanters: such as in the Days of old were said to *creep into Houses*, and *lead captive silly Women*.

'Tis certain there is a very great Affinity between the Passion of *Superstition*, and that of *Tales*. The Love of strange Narrations, and the ardent Appetite towards *unnatural Objects*,

Objects, has a near Alliance with the like Appetite towards the *supernatural* kind, such as are call'd *prodigious*, and of *dire Omen*. For so the Mind forbodes, on every Sight or Hearing of this kind. Fate, Destiny, or the Anger of Heaven, seems denoted, and as it were delineated, by the monstrous Birth, the horrid Fact, or dire Event. For this reason the very Persons of such *Relators* or *Tale-Tellers*, with a small help of dismal Habit, sutable Countenance and Tone, become sacred and tremendous in the Eyes of Mortals, who are thus addicted from their Youth. The tender Virgins, losing their natural Softness, assume this tragick Passion, of which they are highly susceptible, especially when a sutable kind of Eloquence and Action attend the Character of the *Narrator*. A thousand *DESDEMONA'S* are then ready to present themselves, and wou'd frankly resign Fathers, Relations, Countrymen, and Country it self, to follow the Fortunes of a *Hero* of the black Tribe.

But whatever monstrous Zeal, or superstitious Passion, the Poet might foretel, either in the Gentlemen, Ladys, or common People, of an after Age; 'tis certain that as to Books, the same *Moorish* Fancy, in its plain and literal sense, prevails strongly at this present time. Monsters and Monster-

Part III. Lands were never more in request: And we may often see a Philosopher, or a Wit, run a Tale-gathering in those *idle Desarts*, as familiarly as the silliest Woman, or merest Boy.

One wou'd imagine that *philosophical* Writers, who pretend to treat of Morals, shou'd far outdo *Poets*, in recommending Virtue, and representing what was *fair* and *amiable* in humane Actions. One wou'd imagine, that if they turn'd their Eye towards remote Countrys; they shou'd seek for such Simplicity of Manners, and Innocence of Behaviour, as has been often known among mere Savages; e'er they were corrupted by our Commerce, and by sad Example instructed in all kind of Treachery and Inhumanity. 'Twou'd be of Advantage to us, to hear the Causes of this Corruption, and be made consider of our Deviation from Nature, and from that just Purity of Manners which might be expected, especially from a People so assisted and enlighten'd by Religion. But so far are these Moralists from condemning any unnatural Vices, or corrupt Manners, that they wou'd have Vice it self appear as *natural* as Virtue; and from the worst Examples, wou'd represent to us that all Actions are *naturally indifferent*; that they have no Note or Character

rafter of Good, or Ill, *in themselves*; but are distinguish'd by mere *Fashion, Law, or arbitrary Decree.* Sect. 3.

Shou'd a Writer upon *Musick*, addressing himself to the Students and Lovers of the Art, declare to 'em that the Measure or Rule of *Harmony* was *Caprice or Will, Humour* or mere *Fashion*; 'tis not very likely he shou'd be heard with great Attention, or treated with real Gravity. For *Harmony* is *Harmony by Nature*, let Men judg ever so ridiculously of *Musick*. So is *Symmetry* and *Proportion* founded still in *Nature*, let Mens Fancy prove ever so barbarous or *Gothick*. 'Tis the same case, where *Life* and MANNERS are concern'd. The same *Numbers, Harmony, and Proportion* have place in MORALS; and are discoverable in the *Characters and Affections* of Mankind; in which are lay'd the just Foundations of an Art and Science, superiour to every other.

This, I suppose therefore, is highly necessary, that a *Writer* shou'd comprehend. For Things are stubborn, and will not be as we fancy 'em, but as they stand in Nature. Now whether the Writer be *Poet, Philosopher*, or of whatever kind; he is in truth no other than a *Copist after NATURE*. His *Stile* may be differently suted to the different Times

Part III. Times he lives in, or to the different Humour of his Age or Nation: His Manner, his Dress, his *Colouring* may vary. But if his *Drawing* be uncorrect, or his *Design* contrary to Nature; his Piece will be found ridiculous, when it comes thorowly to be examin'd. For Nature will not be mock'd. The Prepossession against her can never be very lasting. She has a strong Party *abroad*; and as strong a one *within our selves*: And when any Slight is put upon her, she can soon turn the Reproach, and make large Reprisals on the *Taste* and Judgment of her Antagonists.

Whatever *Critick* or *Author* is convinc'd of this Prerogative of *Nature*, will easily be persuaded to apply himself to the great Work of reforming his *Taste*; which he will have reason to suspect, if he be not such a one as has deliberately endeavour'd to frame it by the just Standard of Nature. Whether this be his Case, he will easily discover, by appealing to his Memory. For *Custom* and *Fashion* are powerful Seducers: And he must of necessity have fought hard against these, to have attain'd that Justness of *Taste*, which is requir'd in one who pretends to follow Nature. But if no such Conflict can be call'd to mind; 'tis a certain Token that the Party has his *Taste* very
little

little different from the vulgar. And on Sect. 3.
this account he shou'd instantly betake him-
self to the wholesom Practice recommended
in this Treatise. He shou'd set afoot the
powerfullest Facultys of his Mind, and as-
semble the best Forces of his Wit and
Judgment, in order to make a formal De-
scent on the Territorys of *the Heart*: re-
solving to decline no Combat, nor hearken
to any Terms, till he had pierc'd into its
inmost Provinces, and reach'd the Seat of
Empire. No Treatys shou'd amuse him;
no Advantages lead him aside. All other
Speculations shou'd be suspended, all other
Mysterys resign'd; till this necessary Cam-
paign was made, and these inward Conflicts
learnt; by which he wou'd be able to gain
at least some tolerable Insight into *himself*,
and Knowledg of his own *natural Principles*.

IT may be thought, perhaps, that not-
withstanding the particular *Advice* we have
given, in relation to the forming of a
TASTE in Characters and Manners; we
are still defective in our performance, whilst
we are silent on *supernatural* Cases, and
bring not into our Consideration the Man-
ners and Characters deliver'd to us in *Holy*
Writ. But this Objection will soon vanish,
when we consider, that there can be no
Rules

Part III. Rules given by *human Wit*, to that which was never humanly conceiv'd, but *divinely* dictated, and inspir'd.

For this Reason, 'twou'd be in vain for any Poet, or ingenious Author, to form his Characters, after the Models of our sacred Penmen. And whatever certain *Criticks* may have advanc'd concerning the Structure of a *Heroick Poem* of this kind; I will be bold to prophesy that the Success will never be answerable to Expectation.

It must be own'd, that in our sacred History we have both Leaders, Conquerors, Founders of Nations, Deliverers, and Patriots, who, even in a human Sense, are no way behind the chief of those so much celebrated by the Antients. There is nothing in the Story of *ÆNEAS*, which is not equal'd or exceeded by a *JOSHUA* or a *MOSES*. But as illustrious as are the Acts of these sacred Chiefs, 'twou'd be hard to copy them in just *Heroick*. 'Twou'd be hard to give to many of 'em that graceful Air, which is necessary to render 'em naturally pleasing to Mankind; according to the Idea Men have of *Heroism*, and *Generosity*.

Notwithstanding the pious Endeavours which, as devout Christians, we may have us'd in order to separate our selves from the Interests of mere *Heathens*, and *Infidels*; notwithstanding

notwithstanding the true pains we may have taken, to arm our Hearts in behalf of a *chosen People*, against their neighbouring Nations, of a false Religion, and Worship; there will be still found such a Partiality remaining in us, towards Creatures of the same Make and Figure with our selves, as will hinder us from viewing with Satisfaction the Punishments inflicted by human Hands on such *Aliens* and *Idolaters*. Sect. 3.

In mere *Poetry*, and the Pieces of Wit and Literature, there is a Liberty of Thought and Easiness of Humour indulg'd to us, in which perhaps we are not so well able to contemplate the Divine Judgments, and see clearly into the Justice of those *Ways*, which are so far *from our Ways*, and above our highest Thoughts or Understandings. In such a Situation of Mind, we can hardly endure to see *Heathen* treated as *Heathen*; and *the Faithful* made the Executioners of the Divine Wrath. There is a certain perverse Humanity in us, which inwardly resists the Divine Commission, tho' ever so plainly reveal'd. The Wit of the best Poet is not sufficient to reconcile us to the Campaign of a *JOSHUA*, or the Retreat of a *MOSES*, by the Assistance of an *EGYPTIAN Loan*. Nor will it be possible, by the *Muses* Art, to make that princely *Hero* appear

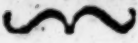
Part III. appear amiable in human Eyes, who found such favour in the Eye of Heaven. Such are mere *human Hearts*; that they can hardly find the least Sympathy with that only one which had the Character of being so near the *Pattern* of the ALMIGHTY'S.

'Tis apparent therefore that the Manners, Actions and Characters of *Sacred Writ* are in no wise the proper Subject of other Authors than *Divines* themselves. They are Matters incomprehensible in Philosophy: They are above the Pitch of the mere human *Historian*, the *Politician*, or the *Moralist*; and are too sacred to be submitted to the *Poet's* Fancy, when inspir'd by no other *Spirit* than that of his profane Mistresses, the MUSES.

I shou'd be unwilling to examine rigorously the performance of our Poet, who sung the *Fall of Man*. The *War in Heaven*, and the *Catastrophe* of that original *Pair* from whom the Generations of Mankind were propagated, are Matters so abstrusely reveal'd, and with such a resemblance of *Mythology*, that they can more easily bear what figurative Construction or fantastick Turn the Poet may think fit to give 'em. But shou'd he venture farther, into the Lives and Characters of the Patriarchs, the holy Matrons, Heroes and Heroines of the

the chosen Seed ; shou'd he employ the sacred *Machine*, the Exhibitions and Interventions of Divinity, according to holy Writ, to support the *Action* of his Piece ; he wou'd soon find the Weakness of his pretended *Orthodox* *MUSE*, and prove how little those Divine Patterns were capable of human Imitation, or of being rais'd to any other Majesty, or Sublime, than that in which they originally appear. Sect. 3.

The *Theology*, or *THEOGONY*, of the Heathens cou'd admit of such different Turns and figurative Expressions, as suted the Fancy and Judgment of each Philosopher or Poet. But the Purity of our Faith will admit of no such Variation. The Christian *Theology*; the Birth, Procedure, Generation, and personal Distinction of the Divinity, are Mysterys only to be determin'd by *the initiated*, or *ordain'd*; to whom the State has assign'd the Guardianship and Promulgation of the Divine Oracles. It becomes not those who are un-inspir'd from Heaven, and un-commission'd from Earth, to search with Curiosity into the Original of those Holy Rites and Records, by *Law* *establish'd*. Shou'd we make any such Attempt; we shou'd in probability find the less Satisfaction, the further we presum'd to carry our Speculations. Having dar'd
once

Part III.  once to quit the Authority and Direction of *the Law*, we shou'd easily be subject to *Heterodoxy* and *Errour*, when we had no better Warrant left us for the Authority of our sacred *Symbols*, than the Integrity, Candour, and Disinterestedness of their Compilers, and Registers. How great that Candour and Disinterestedness may have been, we have no other Historys to inform us, than those of their own licensing or composing. But busy Persons, who officiously search into these Records, are ready even from hence to draw Proofs very disadvantageous to the Fame and Character of this Succession of Men. And Persons moderately read in these Historys, are apt to judg no otherwise of the Temper of antient *Councils*, than by that of later *Synods* and modern *Convocations*.

When we add to this the melancholy Consideration of what Disturbances have been rais'd from the Disputes of this kind: What Effusion of Blood, what Devastations of Provinces, what Shock and Ruin of Empires have been occasion'd by Controversys, founded on the nicest Distinction of an Article relating to these *Mysterys*; 'twill be thought vain in any Poet, or polite Author, to think of rendring himself agreeable, or

en-

entertaining, whilst he makes such Subjects Sect. 3.
as these to be his *Theme*. 

But tho the Explanation of such deep Mysterys, and religious Dutys, be allotted as the peculiar Province of *the Sacred Order*; 'tis presum'd, nevertheless, that it may be lawful for other *Authors* to retain their ancient Privilege of instructing Mankind, in a way of Pleasure, and Entertainment. *Poets* may be allow'd their Fictions, and *Philosophers* their Systems. 'Twould go hard with Mankind, shou'd the Patentees for Religion be commission'd for all Instruction, and Advice, relating to Manners, or Conversation. *The Stage* may be allow'd to instruct, as well as *the Pulpit*. The way of *Wit* and *Humour* may be serviceable, as well as that of *Gravity* and *Seriousness*: And the way of plain *Reason* as well as that of exalted *Revelation*. The main Matter is to keep these Provinces distinct, and settle their just Boundarys. And on this account it is that we have endeavour'd to represent to modern *Authors* the Necessity of making this Separation justly, and in due form.

'Twould be somewhat hard, methinks, if *Religion*, as by Law establish'd, were not allow'd the same Privilege as *Heraldry*. 'Tis agreed on all hands, that particular Persons may *design* or *paint*, in their private
O Capacity,

Part III. Capacity, after what manner they think fit: But they must *blazon* only as the Publick directs. Their *Lyon* or *Bear* must be figur'd as the Science appoints: and their *Supporters* and *Crest* must be such as their wise and gallant Ancestors have procur'd for 'em. No matter whether the Shapes of these Animals hold just Proportion with Nature. No matter tho different or contrary Forms are join'd in one. That which is deny'd to *Painters*, or *Poets*, is permitted to HERALDS. *Naturalists* may, in their separate and distinct Capacity, inquire as they think fit, into the real Existence and natural Truth of Things: But they must by no means dispute the authoriz'd Forms. *Mermaids* and *Griffins* were the Wonder of our Fore-fathers; and, as such, deliver'd down to us by the authentick Traditions and Delineations above-mention'd. We ought not so much as to criticize the Features or Dimensions of a *Saracen's* Face, brought by our conquering Ancestors from the holy Wars; nor pretend to call in question the Figure or Size of a *Dragon*, on which the History of our national Champion, and the Establishment of a high Order, and Dignity of the Realm, depends.

But as worshipful as are the Persons of the illustrious Heralds CLARENCEUX,
GARTER,

GARTER, and the rest of those eminent *Sect. 3.*
 Sustainers of *British* Honour, and Anti-
 quity; 'tis to be hop'd that in a more civi-
 liz'd Age, such as at present we have the
 good fortune to live in, they will not at-
 tempt to strain their Privileges to the same
 height as formerly. Having been reduc'd
 by Law, or settled Practice, from the Power
 they once enjoy'd, they will not, 'tis pre-
 sum'd, in defiance of the Magistrate and
 Civil Power, erect anew their Stages, and
 Lifts, introduce the manner of civil Com-
 bats, set us to Tilt and Turnament, and
 raise again those Defiances, and mortal
 Frays, of which their *Order* were once the
 chief Managers, and Promoters.

TO CONCLUDE: The only Method
 which can justly qualify us for this high
 Privilege of giving ADVICE, is, in the
 first place, *to receive it our selves*, with due
 Submission; where the *Publick* has vouch-
 saf'd to give it us, by Authority. And if
 in our private Capacity, we can have Re-
 solution enough to criticize our selves, and
 call in question our high Imaginations, flo-
 rid Desires, and specious Sentiments, ac-
 cording to the manner of SOLILOQUY
 above prescrib'd; we shall, by the natural
 course of things, as we grow wiser, prove
 less

Part III. less conceited; and introduce into our Character that *Modesty, Condescension, and just Humanity* which is essential to the Success of all friendly *Counsel and Admonition*. An honest home-*Philosophy* must teach us the wholesome Practice within our selves. *Polite Reading, and Converse* with Mankind of the better sort, will qualify us for what remains.

FINIS.

